

MAY 1950



ARNHEM LAND SUNSET

WM. BRINDLE

A.P.R.

THE AUSTRALASIAN PHOTO-REVIEW

PUBLISHED BY KODAK (AUSTRALASIA) PTY. LTD. FOR THE ADVANCEMENT OF PHOTOGRAPHY



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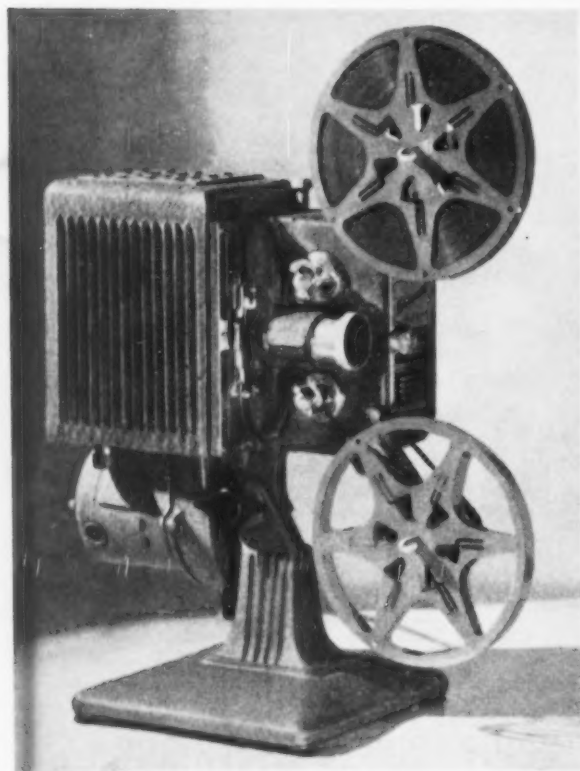
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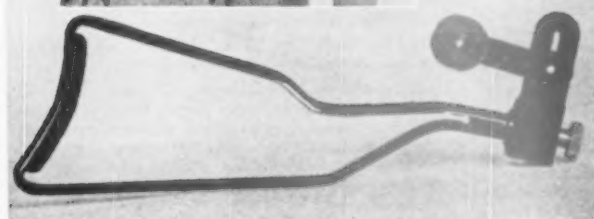
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Three 3½ x 4½" Xylomite Developing Dishes	8 6
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One Battery (for lamp)	7 0
Two Kodak Safelights (for lamp)	2 1
One Plastron Stirring Rod	3 0
One W.W. Printing Frame	2 0
One box of 6 Kodak Special Developing Powders	2 11
One Pound Hypo	2 3
One Bottle Kodak Liquid Hardener	1 6
One Pkt. Velox Paper 2½" x 3½"	1 9
One 4oz. Graduated Glass Measure	1 8
Two Kodak Stainless Steel Developing Clips	1 7
One Thermometer	4 2
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The Photographic Societies

THE PHOTOGRAPHIC SOCIETY OF N.S.W.

As the first meeting in each month is devoted to discussion of Members' Prints, it was not until the 14th of March that we had Mr. H. Huntley, of the East Sydney Technical and University Teaching Staffs, to talk to us on art. Though an artist's scope is far wider, embracing colour as it does, than our more limited monotone field, the essential picture-making is the same, and that aspect is our common ground and interest.

On 21st March, our Monthly competition night, we began a series of short talks by junior members. Miss M. Simpson was first to take the floor and, after quickly explaining her methods and gear, she expressed the difficulty she found in evaluating a standard of pictorial photography throughout the world. She had expected such standards to be set and maintained by the best English and American periodicals, but had been sadly disillusioned by fluctuation of the quality of their results. This experience, she found, was not confined to herself, but shared by other members of this society.

The last meeting of the month was a visit to the studio of Mr. J. Glover, A.R.P.S. After welcoming us, he demonstrated how and why he controlled the maze of lights of various types at his command. Then he made several exposures of a member. After inviting the gathering to experiment with the lights, he passed into the darkroom to emerge, in about 25 minutes, with a high quality 10" x 12" print produced from one of the exposures he had just made. Why worry about the hand camera after that!

The month's competitions were judged by Mr. J. Metcalfe, who expressed a deep satisfaction with the work of the Beginners' Grade. Unfortunately, the names of the various grade place-getters are unavailable, but this oversight will be rectified next month.

To wind up the Photographic Course for Beginners sponsored by the Society, participants gave a showing of work carried out while the course was in progress. This was of really good standard, and in awarding the prizes for the best work, the conductors, Messrs. Eade, Jones and Mitchell, chose the prints submitted by Messrs. Poulter, Gill and Croft. W.D.

NEWCASTLE PHOTOGRAPHIC SOCIETY

"My First Year in Photography" was the subject of an address by club member Mr. Roy Manuel at the March 27 meeting.

In his first year, Mr. Manuel gained sufficient experience in photography to enable him to win the Society's point-score competition. He used award-winning prints to illustrate his talk.

Mr. Ern Baumwald, who addressed the March 13 meeting, detailed the history of a composite print. The finished print was an A.P.-R. award winner. It revealed a girl skier standing within a chalet and conversing with the same girl outside the chalet window.

Mr. Baumwald demonstrated how he overcame lighting and other difficulties, including the proportioning of the figures to produce the cut-out and the ultimate copy negative.

Society competitions resulted: A Grade, Portraiture—1, W. H. McClung; 2, R. Manuel; 3, R. N. Winn. B Grade, Portraiture—1, J. Dillon; 2, Miss Woolnough; 3, J. Ralston.

Dungon Outing Results: A Grade—1, W. H. McClung ("Pumpkin Pattern"); 2, R. Manuel ("Tea-Time"); 3, A. T. Ullman ("Roadside Pool"). B Grade—1, J. Ralston ("Old Timer"); 2 and 3, E. S. Butler ("Smoke") and "Reflections in Jigsaw".

Point-score progress: A Grade—R. Manuel, 18; W. H. McClung, 15; A. T. Ullman, 10; C. Collin, 7; R. N. Winn, 5; K. McDiarmid, 3.

B Grade—Miss Woolnough, 14; T. Butler, 12; J. Ralston, 9; J. Lillyman, 6; C. Stewart, 5; J. Dillon, 5 W.H.McC.

ST. GEORGE PHOTOGRAPHIC SOCIETY

Among the announcements made by the President of the St. George Photographic Society at the last meeting, held in the Rockdale Clubrooms on 2nd April, was an intimation to members that their committee had at last achieved some measure of success in their efforts to obtain premises for the unrestricted use of members as darkrooms and a studio. Further negotiations will be necessary before the premises in question are obtained, but no hitch is expected in the final negotiations.

The main item on the agenda was an interesting demonstration of Composite Printing given by Mr. Butt, of Kodak Ltd. As members have already had demonstrations by Mr. Butt, the mention of his name was sufficient to ensure a large attendance. The lecture terminated in successful attempts by members at handling the work demonstrated by the lecturer.

The meeting concluded in the judgment of the open competition. A Grade was won by Mr. L. White; second and third places (equal) were obtained by Mr. Barnes. Mr. N. Brooks was the successful exhibitor in B Grade.

Practical photography under artificial light has been to the forefront very much. The meeting on 20th March was given over to this subject. Three young ladies were good enough to give their services as models, with the result that three separate lighting sets were working simultaneously.

Press Correspondent.

BRISBANE CAMERA CLUB

Report on monthly meeting of the Brisbane Camera Group held on Monday, 3rd April, 1950.

Permanent club rooms have been obtained with the TOG H which has moved to new quarters in the E.S. & A. Bank Chambers, 110 Roma Street, Brisbane, and all future meetings will be held at that address on the first Monday in every month.

The President, Mr. F. L. Masters, occupied the chair at the monthly meeting held on 3rd April, 1950.

Business was mainly confined to a lecture on Portrait Lighting delivered by Mr. Garth Grant-Thomson, who demonstrated various lighting arrangements and gave a very instructive lecture. He was assisted by Miss June Meek and Miss Allison Reedman, who very graciously lent their services as models for the evening.

A representative of the "Brisbane Telegraph" was present, and took several shots for publication in that newspaper.

The monthly print competition was won by Mr. John Schrauwen, with Mr. Fred Masters and Mr. Harry Clements in second and third places respectively. R.C.



"MARAUDERS"

J. Hoey

The Australasian Photo-Review

Editor: KEAST BURKE

B.Ec., A.R.P.S., Hon. Rep. P.S.A.

Preview of June Issue

The principal feature of the June issue will be a 24-page reproduction (in two colours) of the twelve striking display boards, "Creative Photography," recently prepared by *The Museum of Modern Art* (New York). As a series, they furnish a complete education as to modern photographic outlook. Owing to the incidence of this feature, the normal Set Subject portfolio, "Cloud Studies," will have to be held over until July, when it will appear in company with the regular portfolio.

The principal articles will be contributed by John Bottomley (Fun with Character Studies), D. J. Russell (On the Photographer's Personal Outlook), and E. v. Grzycki (Simple Photomicrography).

All the regular features will be incorporated—and, once again, the Editor invites the submission of photographic material of every description.

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ARTICLES:

- 276 } The Photographic
- 325 } Societies
- 278 Colour Recording
- 285 Flash with Colour
- 292 Leaves From a Studio Diary
- 294 Enlarger Lens Distances
- 308 Review of April Portfolio
- 310 Mood from the Darkroom
- 321 Contest Entries Review
- 324 Editorial Notes
- 332 The "Last Page"

ILLUSTRATIONS:

- 295 A "News and Record" Album
- 313 Y.M.C.A. Camera Circle (1950 Members' Show)
- 329 Newcastle Photographic Society's Outing

ADVERTISEMENTS:

- ii Avo Exposure Meter
- 273 Etareta
- 274 8mm. Movie Equipment
- 275 Kodak D. & P. Outfit Handcross Gun-Pod
- 335 Six-20 Kodak "A"
- 336 Used Apparatus
- 338 16mm. Sound Films
- iv Kodak Film

Colour Recording an Extinct Art

An assignment to photograph Australia's oldest known art forms, incredibly painted on the roofs and high walls of almost inaccessible caves in distant Arnhem Land, certainly sounded very tempting, even quite exciting. But when it appeared that those photographs were to be made on behalf of no-less-august a body than UNESCO†—and that further—

†Last year a short visit was paid to Australia by Mr. Peter Belles, of the Arts and Letters Division of the United Nations Educational, Scientific and Cultural Organisation (UNESCO)—well remembered as an Australian newspaperman, art critic and editor of the last issues of *Art in Australia*. He discussed with Professor R. C. Mills (Director of the Commonwealth Office of Education) the possibility of the Australian Government publishing, in collaboration with UNESCO, portfolios of high quality colour reproductions of examples of our aboriginal art.

The Office of Education, the Commonwealth authority responsible for UNESCO activities in Australia, referred the matter to the UNESCO National Co-operating Body for Visual Arts, which recommended that a special committee be set up to give expert advice and assistance. This was duly arranged, the committee consisting of Mrs. Margaret Preston, noted Australian painter; Hal Missingham, Director of the National Art Gallery of N.S.W.; D. Orban, of the Society of Australian Artists; with C. P. Mountford as Chairman.

The Committee recommended that two portfolios be published, one dealing with bark paintings and the other with drawings on rocks. This recommendation was provisionally accepted by the Office of Education, which decided to embark at once on the initial stages of the project—the selection of some thirty or so outstanding bark drawings from museums and private collections throughout Australia and the photographing in colour on a comprehensive basis of certain rock paintings in the caves of North-east Arnhem Land. From these colour photographs reproductions could then be made for publication; as to the designs on bark, it was considered desirable that the actual specimens be sent abroad.

The Committee further recommended that the portfolios be printed in England by channels most likely to secure acceptance by the world's art collectors and authorities.

Finally, as the C.O.E. has no photographic staff, it requested the co-operation of the Department of Information for practical assistance in that direction. Accordingly I was selected as the photographer and duly joined Mr. Mountford in Darwin in October.

more they had to be in high-grade modern colour suitable for reproduction by one of the latest graphic arts processes—well, the element of personal responsibility began to loom very large indeed.

It appeared that there would be no difficulty—other than practical ones—in reaching the sites, for the services of Mr. C. P. Mountford would be available as leader. As *A.P.-R.* readers will know, this scientist is an authority on aboriginal art and is familiar with the best extant examples; he believed them to be those in the Oenpelli region in Arnhem Land.

My first real problem was colour film stock for the transparencies. This material (Ektachrome) was eventually obtained in New York and air-freighted to Sydney, but due to various delays the package did not arrive

By WM. BRINDLE*

until two days before I was scheduled to leave, and consequently time did not permit me to make the preliminary batch tests which I had intended to do. In any case, I realised that it was essential for me to try and undertake some test processings somewhere up north—if not in Arnhem Land, at least in Darwin. It was obvious that the costs of transportation, etc. would not permit me a "second chance" should anything go wrong, as, for instance, flash synchroniser faults, magazine fog, not to mention exposure problems and the ever-present tropical troubles.

And so it was that my baggage eventually comprised of my 4" x 5" Pacemaker Graphic (with three sheet film magazines, synchroniser, filters, etc.), a Rolleiflex, and tripod—plus six colour processing kits, a 4" x 5" Dallan tank, and measures, etc. When all my personal luggage was added I felt thankful that the excess freight was chargeable to someone else!

Mr. Mountford and myself were joined in Darwin by the third member of the party, Mr. W. Harney, well-known author, poet, and Territory guide—almost, it could be said, a walking encyclopaedia on the north. Bill, a former Native Affairs officer, enjoys the respect and trust of the tribes—this I heard even before reaching Darwin, and the fact was repeatedly substantiated in the weeks to follow.

From Darwin we flew 250 miles to Oenpelli Mission, in Arnhem Land, which was to be our base. On the journey in a chartered Anson I managed to secure, with the ready co-operation of pilot "Rusty" Newland, some good shots of buffalo grazing on the plains and mud bathing in their wallows.

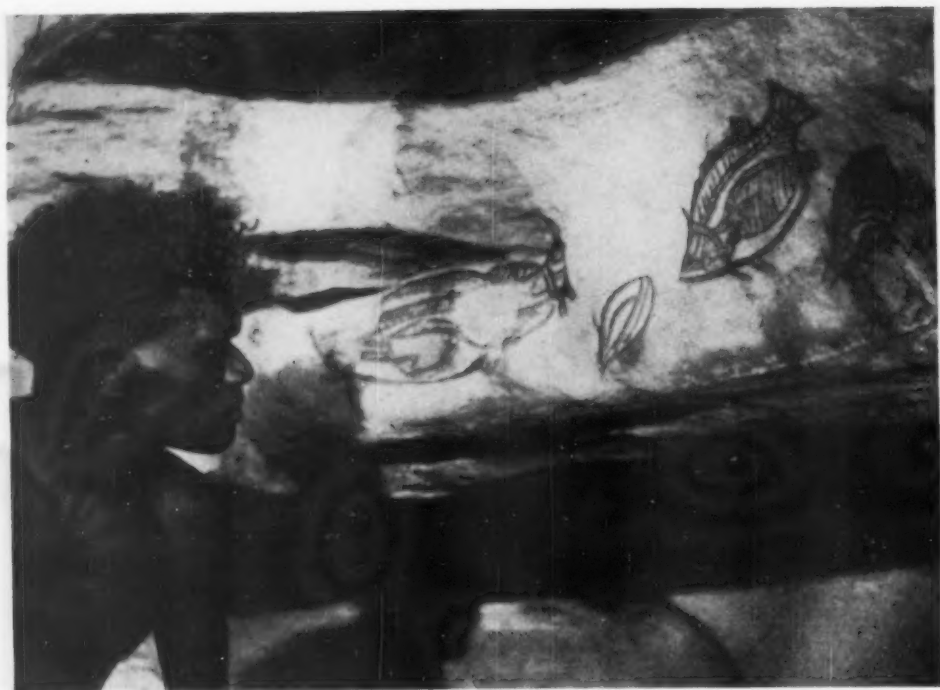
My first view of the rock paintings proved to be at Inyerluk, a hill close to the Mission—and it was breathtaking in more senses than one. The heat was terrific as we toiled up over loose rocks to the top, accompanied by three aborigines who were helping with the camera gear and a supply of water. We arrived dry-mouthed and quite unable to appreciate the surrounding caves and paintings until the billy had been boiled and we had renewed our

*Chief Photographer, News and Information Bureau.



THE COMING GENERATION
(The painting depicts an iguana)

Wm. Brindle



ROCK PAINTING OF FISH

(Extinct "X-ray" art)

bodily liquid content. Then we began to explore the caves and their various rock faces. The extent and beauty of the paintings astounded me. In particular did I ponder over the problem of how these unknown native artists had managed to reach their rocky "canvases." Immediately there comes to mind the story of Michelangelo and the Sistine Chapel frescoes, but here we were dealing with "ignorant" blackfellows, said to be the world's most primitive people, who

surely could not be expected to rig elaborate scaffoldings. There was no evidence that they had done so; but the fact remained that the artists did reach these inaccessible places and carry on their painting for days or weeks on end. We queried our black porters about this puzzling ability possessed by their ancestors, but they believed that the paintings were done by the "Mimi" people, "Alice-in-Wonderland"-like creatures who had the capacity to stretch themselves to reach any

ROCK PAINTING OF KANGAROO
(Extinct "X-ray" art)



height, or could contract to enter the smallest crevice. Anyhow, before the job was over I would have given anything for the same ability or even for a few sky hooks!

I soon realised that every single rock painting would have to be photographed by synchro-flash, hand-held; my tripod would merely be a nuisance and could not be used in the awkward positions required. Using a shutter speed of $1/25$ sec., I commenced exposing, using both Daylight and Type B films, with "blue" and white Philips PF 56 bulbs. When required, a CC15 filter was used in order to increase the colour contrast of the paintings, which are mostly painted in ochre—a few in yellow or white, but fully 95 per cent. in some shade of red. Of course, many of the paintings are badly weathered, and to make things more difficult, often a background of red was used on which to paint red-coloured fish, animals, or human figures.

You can imagine that I was rather worried about contrast—until I processed the first batch (more about this later), and was pleasantly surprised to find Ektachrome produced brighter, more contrasty results than it was possible to achieve with regular monochrome films even with contrast types of filters.

We found the continuous work very trying in the heat, and after every few exposures had to knock off for spells, particularly drinks of tea. In fact, the billy was on every hour, the natives having a continuous job carrying



Working from a precarious pile of rocks

up water from a 40-gallon drum at the foot of Inyerluk. This craving for liquid worried me at first. I had been to the tropics often before but never experienced such personal distress, but Bill Harney and C.P.M., who were old-timers to such conditions, explained that we were in Arnhem Land at the hottest period of the year, doing hard physical work, and, anyhow, their thirsts were as great as mine. I noticed that the aborigines in the party always boiled their billy along with ours, although, if necessary, they could go without water for much longer periods than we possibly could.

By eventide we were back at the Mission with the first two magazines of exposed films, the rest of the gear being left behind in a cave for the night—it would be quite safe in the care of the wallabies! Oenpelli Mission enjoys a 110-volt lighting plant, but because the interior walls do not reach the ceiling, and the light spreads throughout the building, Mr. Barton, the Superintendent, kindly arranged to cut off all lighting while I loaded the developing tank with the trial batch.

A colour kit had been mixed prior to this and I had raided the Mission refrigerator for its two trays of ice cubes. These, placed in a



Photography under difficulties



A BAIROA TRIBESMAN EXPLAINS . . .

'Rock painting of running women—"match-stick" art)

bucket, enabled me to reduce the first developer to 75 degrees and accordingly I set the clock for thirteen minutes—at the same time placing the hardener and colour developer winchesters in the bucket. By the light of a torch I took a casual glance at the thermometer resting on a table near the tank and was astonished to see it read an air temperature of 115 degrees. I called Mr. Barton, who brought out his huge wet-and-dry thermometer (which he used for sending weather reports by the Mission wireless to Darwin); this gave the same reading!—yet it was 9 p.m. and I was working in a concrete-floored bathroom with the door open to the night air, there being no moon to bother me. I placed the tank in the bucket, which now contained more water than ice, and completed the first development, agitating the tank in and out of the water until the alarm rang, and then the rinse. All the water seemed very warm, and, while the films were in the hardener, I questioned Mr. Barton about this. It turned out that their well had temporarily gone dry and they were now using an auxiliary supply from the billabong nearby. This was 90 degrees—about 8 degrees higher than the temperature of the well water when tested previously! With the prescribed time up, he switched on the lights again and the films then had their reversal exposure, using a short-life 110-volt silvered-back photoflood, three of which I had brought with me; then they went back into the colour developer which, no more ice being available, had by now climbed to 78 degrees. I cut the time to 20 minutes in this solution, still using the bucket with its, by now, almost tepid water, to stave off the effects of the room temperature on the tank. The rest of the processing was likewise completely abnormal—humorous when looked back upon but a nightmare then. I cut the rest of the processing times shorter, due to the heat, finishing up with a five-minutes wash in the 90 degrees billabong water. Then handling them for the first time, too soft to sponge, a wipe with the palm of my hand in water and they were hung up to dry.

Next morning, anxious to see the results, I hurried to the bathroom but they were still opaque, due to the humid night. By lunch-time, they had cleared, and despite the rough handling were quite good—that is, except for about $\frac{1}{4}$ " along one end of each film where the top emulsion had melted off, due, I think, to the solution at the top of the tank becoming warmer than the rest, despite the agitation given.

In spite of all those processing difficulties

and trouble, the test was well worth while; it proved that my exposures were correct. It also demonstrated that the daylight film, plus "blue" flashbulbs, gave by far the better colour rendition, Type B with white flash being colder in colour value.

We completed the work at Inyerluk in three days and next proceeded by horse to Red Lily—a full day's riding. Again the heat was intense, the stirrup irons burnt through thick rubber-soled boots, and we had to kick them off our feet at frequent intervals to allow a little cooling off.

My camera bag was carried in a buffalo-hide saddle bag strapped to a spare horse. This became so hot it was almost impossible to touch. I imagined the emulsion running off the film base, and all sorts of chemical changes taking place. I found it quite impossible to use a changing bag, as I had planned; my hands became too sweaty, and in the end I changed films in caves at night.

After another week's shooting, it was decided that I should go back to Darwin for further processing. Here I was able to use the hospital's air-conditioned X-ray processing room where conditions were ideal. A humorous episode occurred while putting the first batch through. When it came to reversing, I realised my lamps were the 110-volt type intended for use at Oenpelli and that no 240-volt "floods" were available at the hospital. So, leaving the film in the hardener, I scoured Darwin by car, eventually borrowing a couple of photofloods from Mr. Vic. Tarhanoff, a very keen

[Concluded on page 290]



Crossing the Alligator River (no crocodiles!)

Flash With Colour

Flash lamps are particularly suitable for colour work, if used in an intelligent way. The exposure of colour film requires a light source with precise characteristics, as well as a high order of illumination, because of the comparatively low film speeds involved.

The total light output of a flash bulb is controlled by varying the mass of foil or wire, while the speed of combustion and the peak intensity are determined by the thickness of the petal and the gas pressure in the bulb. These factors can be controlled with a remarkable degree of accuracy by the manufacturers. The effective colour temperature quoted by the makers is also quite consistent.

Table 1 gives the important characteristics of Philips Photoflux flash bulbs.

Time-intensity curves for some of the lamps listed in Table 1 are shown in Fig. 2.

Fig. 1 shows a time light curve for a typical flash lamp (PF56). For synchronized flash, it is obvious that, for efficiency, the shutter should remain open for a required time interval, such as to utilise the greatest possible light output from the flash bulb during this time interval. That is, a Compur-

By KEITH NEIGHBOUR

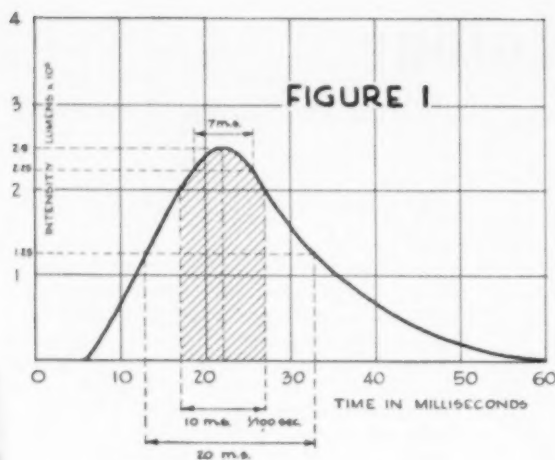
type shutter operating at 1/100 second should be synchronized so as to utilise the light output represented by the shaded area under the curve; between time 18 and 28 milliseconds. Even if the shutter is not exactly synchronized for maximum efficiency, the relative brightness of each object area is correctly represented in the image on the film, because, during the total time interval while the shutter leaves are opening, remain open, and are closing, the whole area of the field being photographed is imaged on the film. Thus correct synchronization with a Compur-type shutter means only under-exposure or over-exposure of the whole negative, as far as the image density is concerned. The effect on colour rendering will be discussed later.

The synchronization of a focal plane shutter presents an entirely different problem. Basically, a focal plane shutter consists of an opaque blind which travels across and in front of the focal plane, in such a way that a slit in the blind progressively exposes

TIME-LIGHT DATA OF PHILIPS 'PHOTOFLUX' FLASHBULBS

Type No.	Total Light Output (Lumen Seconds)	Peak Output (Millions of Lumens)	Effective Duration of Flash (Milli-Seconds)	Time to Peak of Flash (Milli-Seconds)	Duration Above 50% of Peak (Milli-Seconds)	Time to Half Peak (Milli-Seconds)	Colour Temperature (Approx.)	Voltage Required to Fire Bulbs		Average Current to Fire Bulbs	Max. Overall Length (Inches)	Cap.
								Min.	Max.			
PF14	14,000	0.8	22	22	14	16	4000°K.	3	12	0.4	2½"	S.C.C.
PF25	25,000	1.2	24	22	17	14	4000°K.	3	12	0.4	2½"	S.C.C.
PF45	45,000	1.0	—	—	40	20	4000°K.	3	12	0.4	4½"	E.S.
PF56	56,000	2.5	30	22	20	13	4000°K.	3	250	0.4	4½"	E.S.
PF110	110,000	3.5	40	32	26	20	4000°K.	3	250	0.4	4½"	E.S.
SPECIAL FLASHBULBS FOR COLOUR PHOTOGRAPHY												
PF25/98 (Yellow) ..	25,000	1.1	24	22	17	14	3400°K.	3	12	0.4	2½"	S.C.C.
PF25/97 (Blue) ..	12,000	0.6	24	22	17	14	6000°K.	3	12	0.4	2½"	S.C.C.
PF56/98 (Yellow) ..	53,000	2.3	30	22	20	13	3400°K.	3	250	0.4	4½"	E.S.
PF56/97 (Blue) ..	28,000	1.3	30	22	20	13	6000°K.	3	250	0.4	4½"	E.S.
PF110/97 (Blue) ..	55,000	1.8	40	32	26	20	6000°K.	3	250	0.4	4½"	E.S.

TABLE 1



the sensitive material to the image. The slit width may increase during travel to compensate for blind acceleration, or, alternatively, a braking action may be provided to give a constant velocity to the blind.

However, because the entire image is not exposed simultaneously, but successively in sections from one side to the other, any variation in the illumination intensity during the travelling time of the slit will result in incorrect relative image density.

When using black-and-white film which has a wide exposure latitude, the effect can be minimised. If, at no time during the travel of the blind slit, the light intensity drops to less than 50 per cent. of its peak value, then the variation in light intensity will not result in an objectionable variation of image density on the processed negative.

If the total travelling time of a blind is not greater than about 20 m.s., it can be seen that the above condition can be fulfilled using the PF56 lamp. In practice, this was roughly confirmed by synchronizing a PF56 lamp with a miniature camera focal plane shutter having a total travelling time of 21 m.s. when used at a rated speed of 1/1000 second. A plane surface was photographed at about 20 feet. The density difference between the centre and ends was not easily perceptible in a final print, while the actual density difference between the centre and one end (synchronization was not perfectly symmetrical about the peak of the flash) was about .2. (The negative was developed to a low gamma of about .7.)

The exposure latitude of colour films is much less than that of black-and-white films. When using Kodachrome, if it is required

that the luminous output does not fall by more than 10 per cent. of the peak value during the travelling time of the shutter, in order that there be no noticeable change in density on the transparency, then the total travelling time of the shutter must not exceed

about 7 m.s. when using a PF56 and about 11 m.s. when using a PF110. It is very doubtful whether any focal plane shutter has such a short travelling time as this. An ideal flash bulb for focal plane synchronization would be one having a curve with a long flat "plateau" peak. This condition is approached in the case of the PF45, which is designed by the makers for focal plane synchronization. This lamp will be eminently suitable for focal plane synchronization when using black-and-white film, as the duration above 50 per cent. of peak lumens is 40 milli-seconds. However, it is doubtful whether the duration above 90% of peak lumens required for accurate colour work is sufficiently long to equal the travelling time of most focal plane shutters. No PF45 lamps have been available for testing as yet.

Another important point which is often overlooked in using flash with colour is that, when a flash lamp is quoted as having a colour temperature of, say, 4000°K., it generally means that the light from the lamp has the same *integral* colour as that from a black body operated at a temperature of 4000°K. That is, the lamp's colour rating is based on its total flash output. The colour temperature of the flash lamp probably varies during the effective part of the flash through a range of from 3500°K. to 4500°K. A curve showing colour temperature plotted against time would be similar to the time intensity curve, with peak colour temperature corresponding, in respect to time, with peak intensity. This introduces another problem in synchronizing flash with colour.

It has been shown that a variation of more than 50°K. in colour temperature will produce an observable change in colour rendering when using Kodachrome. This means

that in synchronizing flash with a focal plane shutter, the colour temperature should not vary by more than 50°K. from a known value during the travelling time of the blind. As with the case of intensity variation, this is a very difficult condition to fulfil.

The colour temperature problem also applies to the synchronization of Compur-type shutters. Suppose that a Compur shutter is synchronized with a PF56 lamp, using a rated shutter speed of 1/200 sec. (5 milli-seconds). If synchronization is symmetrical about the peak intensity, the shutter opening at about 2.3 million lumens, then it is almost certain that the effective colour temperature during this time interval will be much more than 50°K. above the rated 4000°K. This means that either synchronization must be asymmetrical about the peak colour temperature in such a way that the effective colour temperature is reduced to the required degree (which means inefficiency in the utilization of luminous output) or colour correction filters must be used. In either case a precise knowledge of the variation of colour temperature with time, and an exact control of synchronization are required.

All this may seem to show that flash lamps are not suitable for colour photography. However, what has been shown is that in colour photography synchronization at *high shutter speeds* is not suitable for correct relative image density and precise colour rendition, when using focal plane shutters, and is also not suitable for precise colour rendition when using Compur-type shutters. All of these problems can be overcome by using pseudo-synchronization at slower shutter speeds.

That is, instead of firing the shutter in a time interval selected out of the flash duration time, the entire usable flash takes place during the time interval while the shutters remain open. A suitable Compur-type shutter speed for pseudo-synchronization is 1/20 sec. (50 milli-seconds). During a 50 milli-second time interval, almost all of the luminous output of an average flash bulb can be utilized, and the effective colour temperature will be as rated. With a focal plane shutter, the rated speed to be used depends upon the travelling time of the blind. The shutter should remain open for a time interval representing about 90% of the total luminous output of the lamp. That is, when using a shutter with a travelling time of 21 milli-seconds, the front blind will be moving across the focal plane for 21 m.s., then will come an interval when the shutter remains open, the time depending upon the rated speed used, and then the rear blind will move across the focal plane taking 21 milli-seconds to close. Thus, if a PF56 is used, 90% of the output takes place over about 30 milli-seconds, so that the rated speed required equals 21 + 30 + 21 milli-seconds—say about 1/10 second, to be safe. This means that the sensitive material will be evenly exposed; the lamp is being used for maximum efficiency, and the effective colour temperature will be correct.

Table II gives exposure data for the PF14, PF56 and PF110, suitable for synchronization for black-and-white photography. In a series of tests, the A.S.A. rating applicable to two Kodak films was as follows:

FX135	A.S.A.25
XX135	A.S.A.100

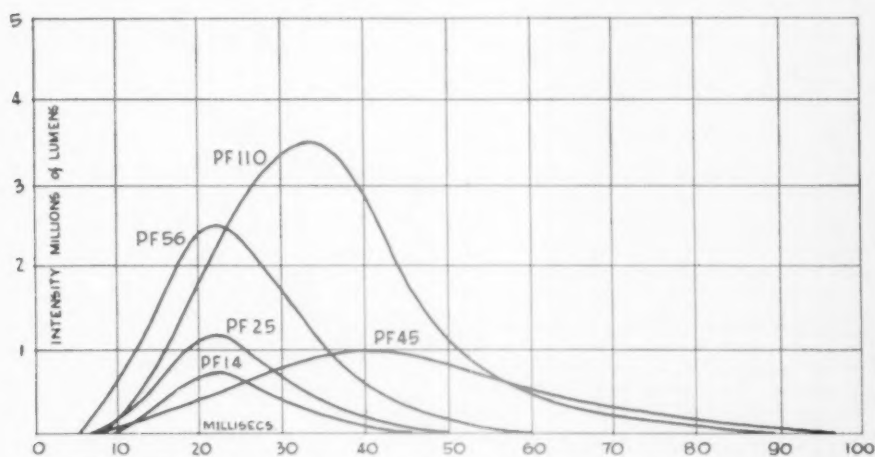


FIGURE 2 TIME-INTENSITY CURVES. "PHOTOFUX" FLASHLAMPS

FILM SPEED			DISTANCE : FLASHLAMP TO SUBJECT IN FEET																APERTURE	
PF14	PF25	ASA PF56 PF110																		
5 - 8																				
10 - 16	5 - 8																			
20 - 32	10 - 16	5 - 8																		
40 - 64	20 - 32	10 - 16																		
80 - 128	40 - 64	20 - 32																		
160 - 250	80 - 128	40 - 64																		
	160 - 250	80 - 128																		
		160 - 250																		
			EXPOSURE TIMES IN FRACTIONS OF A SECOND <td rowspan="2">APERTURE</td>																APERTURE	
																				f 2
																				2.8
																				4
																				5.6
																				8
																				11
																				16
																				22
																				32

EXPOSURE
CALCULATOR

TABLE II

EXPOSURE CALCULATOR

TABLE II

Films were developed in D-76 to a gamma of about .8; this gives a negative suitable for maximum enlargement.

To use the table, find the A.S.A. film rating as given by the manufacturers. Choose the particular line containing this speed under the lamp being used. Follow the line horizontally until the figure representing the distance in feet from the lamp to the object is found. Read down vertically until the speed at which you wish to synchronize is found, then the required aperture will be in the same horizontal line on the extreme right.

For open flash, or pseudo-synchronization, use the aperture indicated or 1/25 second.

For colour work, the use of guide numbers is probably more satisfactory. The quantity of light reaching a sensitive emulsion can be stated mathematically as follows:

$$Q = C \left\{ \frac{1}{f^2 d^2} \right\}$$

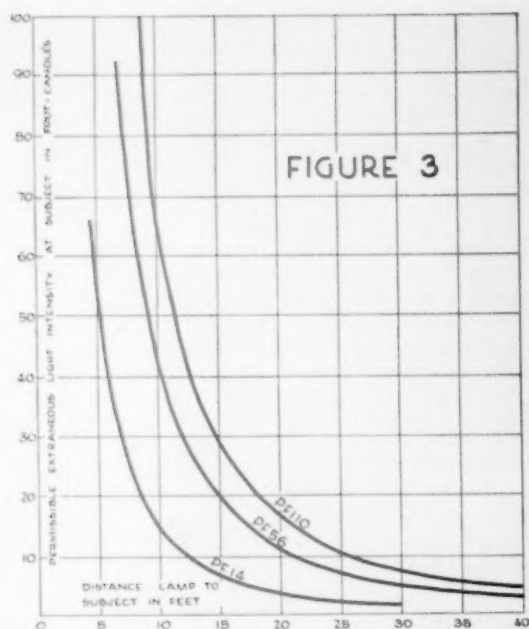
Where Q is the exposure of the sensitive material—

f is the aperture being used;

d is the distance from lamp to object;

C is a constant depending upon the speed of the emulsion, light output of the flash, the shutter speed, the reflecting ability of the object and surroundings, and the efficiency of the reflector.

Thus, when using the same type of film, the same reflector and open flash, the only variables will be f and d and a reflection factor.



Neglecting the last factor for the moment, $f^2 d^2$ will need be constant for a constant exposure, and hence fd must be a constant. This can be expressed as a guide number.

From a number of tests made recently, the following guide numbers were assigned as shown:

TABLE III

Kodachrome Type "A" with CC15 Filter (Unmounted)		
Lamp	Light-walled Interior (Medium-sized room)	Dark-walled Interior (or very large room)
PF14	50	40
*PF25	70	60
*PF45	90	75
PF56	100	85
PF110	140	120

Kodachrome Daylight Type—No Filter		
PF56/97 (Blue)	70	55

Unfortunately, none of the other special lamps listed was available for testing at the time.

To use a guide number, simply divide by the distance in feet from lamp to object, and this will give the f number required. For

example, when photographing a person sitting in a light-walled medium-sized room, using Kodachrome Type "A" with a CC15 filter and a PF56 lamp, the guide number will be 100. If the person is, say, 9 feet from the lamp, then the required aperture for open flash will be

$$\frac{100}{9} = f/11$$

If a room is already illuminated by another light source which cannot be excluded and if the existing light source has widely different spectral characteristics from that of an ordinary flash lamp, as in the case of daylight, a flash lamp should be chosen so as to match the colour temperatures as closely as possible. In this case, one of the blue series, such as the PF56/97 would be chosen.

However, if the existing lighting is of a low order, and it is not intended to use it as a supplementary form of lighting, it may be disregarded if its intensity in the position of the subject being photographed is not greater than about 3% of the average intensity of the flash in the same position, assuming that the shutter is open only for the effective duration of the flash. To apply this to the set-up previously discussed, with additional diffused daylight coming into the room, the total light output from the PF56 is 56,000 lumen seconds, so that the average output over the effective duration of the flash (30 m. secs.) is about 1.87 million lumens, which is equivalent to

$$\frac{1.87 \times 10^6}{4\pi} \text{ candles} = 150,000 \text{ candles.}$$

If the subject being photographed is 10 feet from the flash lamp, then the intensity at this point is

$$\frac{150,000}{10^2} \text{ ft. candles} = 1,500 \text{ ft. candles}$$

Three per cent. of this intensity is equal to 45 ft. candles, so that, if the intensity of the diffused daylight at this point in the room does not exceed 45 ft. candles, then its effect on both exposure and colour rendering can be disregarded. (It is assumed that the background is not illuminated to a greater degree than the subject.)

This is illustrated graphically in Fig. 3.

When using open flash, the effective speed of the flash as indicating the ability to arrest movement is approximately as follows:

<i>Flash Lamp</i>	<i>Effective Speed</i>
PF14	1/50 sec.
*PF25	1/40 sec.
*PF45	1/15 sec.
PF56	1/30 sec.
PF110	1/25 sec.

*The PF25 and the PF45 were not available for testing, and the guide numbers were computed by comparison of total light output values. All tables and guide numbers are given for the condition when the lamp is at or near the camera position. If two lamps of the same rating are used, the guide number should be multiplied by W2.

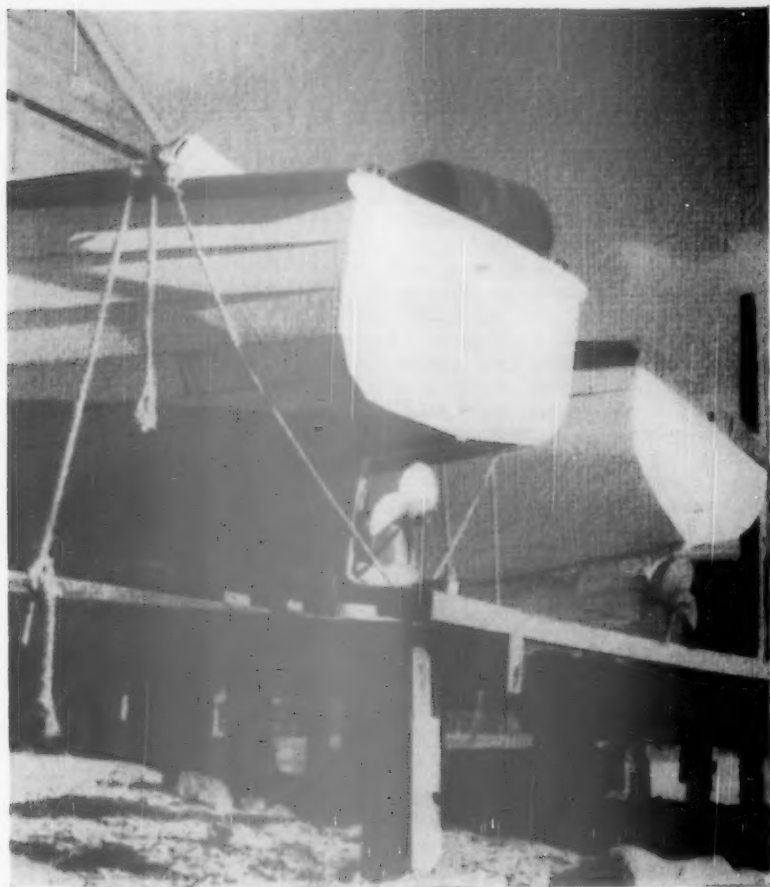
Colour Recording an Extinct Art — Continued from page 284

16mm. amateur who has won several awards with his colour films. The films were in that hardener for at least 30 minutes, but this, apparently, did not harm them.

Then back to Oenpelli to find that Mountford and Harney had discovered a new rock gallery at Obiri containing some really magnificent paintings. No horses being available, it was decided to walk there, visiting Cannon Hill on the way. This trip took us five days. We would break camp at 4 a.m., have a quick breakfast, and walk till about 10 o'clock and then rest, or work in the cooler caves, moving on during the late afternoon. Sometimes rivers or billabongs would have to be waded chest deep in mud and water. Believe me, thoughts of crocodiles and sharks while

crossing always made us glad to reach the other bank.

A few concluding points: As soon as possible, all exposed film was unloaded and placed in tins with silica gel and carefully taped. I was delighted with Ektachrome's keeping qualities, whereas the small amount of monochrome did not stand the hot humid conditions so well, and did lose some brilliance. A tape measure proved invaluable in estimating flash exposures, particularly when using several bulbs on indirect leads. Finally, our sponsors were delighted with the results. Mr. Hal Missingham said that he believed the portfolios would "rock the art world" and certainly promote better understanding and respect for the Australian aboriginal and his achievements.



H. R. D. Stewart

HIGH AND DRY



Leaves from a Studio Diary

Wednesday:

To-day David called out to me from the other side of our processing room. "I can't get a decent print from this negative," he said. "Look at this—it seems a good negative—and yet it gave a soft print on No. 2 and a hard print on No. 3." Checking the negative, I found that it appeared to be well exposed and to possess good gradations of tone—in fact, one would expect to obtain a brilliant print on normal paper, so I tried a print on a sheet of normal paper from the batch I had been using. It came up at the correct speed in the developer but all highlights were grey, and with full development time it had degenerated into a flat, muddy print. Next I tried changing to fresh developer, but with the same result—the print was definitely muddy.

Suddenly a bright thought came to me! I switched on the enlarger and peered upwards through the lens. The front element of the lens surface proved to be greasy from a heavy fingerprint!

Looking back over my own experience, I would say that far too little attention is given to the matter of care of enlarging lenses. A dirty lens means loss of quality and sparkle in printing. Not only fingerprints cause trouble—humid weather can bring about a definite amount of condensation. When spot-printing or "dodging" an enlargement, I have sometimes seen the image quite suddenly lose its brightness. This was caused by moisture rising from the hands and condensing on the cold lens surface. Then, again, the condition of the surface of the lens must also be carefully watched for deposits of dust.

Thursday:

To-day I had an assignment to photograph a group of boxers. There were eighteen or so in the group, and instead of lining them up in three or four rows, as is the usual fashion, I decided to arrange them informally "in a bunch," some sitting, others standing. My client offered no objection to this, having realised from previous experience that formal groupings of teams year after year can be very boring. I would like to see a general departure from the usual practice in the group field—to any sensitive person the inevitable groups ranged around the clubroom walls can be very wearying.

By J. C. YOUNG

Friday:

Little Miss White was simply ecstatic over the quality of the 12" x 15" enlarged print she collected to-day; the only fault in it, she felt, was the slight fuzziness in the image in the foreground.

She admitted that, when photographing a "deep" subject, she was in the habit of focusing about half-way along the total distance. That is an error shared by many people, who do not realise thoroughly that depth of field always extends further back (*i.e.*, away from the camera) from the plane of sharp focus than it does *towards the camera*.

A good practical rule-of-thumb method is to focus on one-third of the distance from the nearest point to the farthest point. Stopping down as far as possible, is of course, always desirable. The depth of field indicator on such models as the Kodak Retina and Kodak Duo is a very useful gadget, and should come in for attention in due course.

Saturday:

"Phew!" said David, as he slipped the print in the developer. "I hope I have it this time; my arms are aching from spot printing the faces in this negative. Betty seems to be getting in too close with her flash."

Such, indeed, did seem to be the case. Several negatives on the spool were flashlight shots of people at close quarters, and in almost every case the faces were so heavily over-exposed that printing became extremely difficult. In some cases gradation seemed to have been lost altogether. Judging by other negatives in the same batch, there was no evidence of over-development.

I made a point of questioning Betty on her procedure in her last batch of exposures.

"Well," she said, "if the shutter is set at 1/50 sec., I place the aperture at *f*/11—that is with the subject about 20 feet away, using a PF56 bulb."

"And if you are at ten feet?"

"About *f*/22."

"And five feet?"

"Oh, I'm not sure," she said; "usually about *f*/22 or *f*/32 or thereabouts." There

was a brief pause while she thought over that one. "Perhaps a bit smaller than that, but I am not quite sure."

There was the trouble. Most people are apt to think of stopping down for increased light at close quarters in an arithmetical sense, whereas it is more a question of geometrical progression. A well-established law in physics states that intensity of illumination varies inversely as the *square* of the distance from the source of the illumination. Bringing the flash closer means, consequently, a steeply progressive increase in illumination, and we could put it in concrete terms by saying that halving the distance from the bulb means that the effective illumination has increased in intensity by four times. Translated into camera language, this means that the lens must be closed down two full stops in order to maintain the same exposure.

A very useful and highly accurate means of arriving at correct and uniform exposure when using flash is to use the "flash factor." If a given bulb gives a good negative at 20 feet with $f/11$, then find the factor by multiplying the distance in feet by the aperture used. In this case, using Super-XX film and a PF56 bulb, $20 \times 11 = 220$. This figure 220 is a constant for any distance. At 10 feet, the correct aperture is $220 \div 10$, or $f/22$. At 5 feet, $220 \div 5$, or $f/44$. Likewise, the same type of negative would be the result of using $f/5.6$ at 40 feet. In each case the constant, i.e., 220, is the product of the distance in feet and the aperture.

This does not, naturally, serve as a "cure all" in the case of different subjects. When objects are extremely light or dark an adjustment should be made after estimating the correct aperture for that distance on a normal subject.

Actually, the above factor of 220 for Super-XX film and a PF56 bulb is the result of my findings for "normal" subjects or human figures, assuming standard development. For those who like soft development a factor of 160 may well be nearer the mark.

I would suggest a factor of 180 with Press 40 bulbs and a factor of about 70 with PF14's—this is for normal development and Super-XX film. However, as methods of working vary, I suggest that these be used only as a guide, and that each individual should work out the factor that suits him best, by the old process of trial and error. Incidentally, a human face is the best all-round "normal" subject for experimentation.

Monday:

At odd times during the day David had

sneaked a glance at a print I had earlier made from an outdoor synchroflash shot backlit with sunlight, so I was not surprised when he started questioning me as we strolled up to the 'bus at the end of the day.

"What is the accepted basis for estimating the flash factor on pictures of that type?" he asked, adding that he had often seen press photographs in which the background appeared dark and obviously under-exposed.

"In cases like that," I said, "for best results the exposure must be made with reference to the general lighting of the background, ignoring the shadows. To illuminate or 'fill in' the shadows requires a small element of flashlight, much less, in proportion, than for a normal flashlight picture, because the shadow side of the subject is already partially illuminated by daylight. In practice, I find the most pleasant results are obtained by allowing for under-exposure for the flash of one full stop."

He thought over that idea very carefully. A few minutes later he was "back on the air."

"That's all very well, but suppose the portrait is backlit with sun, requiring an exposure of $1/100$ sec. at $f/11$. If the camera is 10 feet from the subject, the normal flash aperture would be $f/22$, but, allowing for the light already in the shadows, it would be, by your reckoning, desirable to work at $f/32$. How do you reconcile these two apertures?"

"One method would be to reduce the aperture to $f/32$ and to set the shutter at $1/10$ sec.," I said. "If this is impractical, remove the reflector, which will diminish the light from the bulb by half, and operate at $f/22$, setting the shutter to $1/25$ in order to ensure adequate exposure for the background. If you are still in a position where you are too close, remember that the placing of a handkerchief over the bulb will cut the light back about two full stops. Under the same conditions, you could then operate at $1/100$ sec. at $f/11$."

Further adjustments could be made by substituting a weaker bulb for the PF56, say a PF40 or PF14, in order to prevent over-exposure of the shadow area by flash. In all these cases the principle to follow is one of compromise, as one should keep in mind that the main subject must be properly exposed, and the flash fill-in used as a subsidiary. When one gets accustomed to working with flash as a fill-in for backlit sunlight photographs, judgment of apertures and speeds becomes largely a matter of second nature. The idea of dispensing with the reflector should always be kept in mind.

Enlarger Lens Distances

By KEITH NIXON

I have seen many diagrams and formulae for calculating the lens to negative and lens to easel distances in enlarging, none of which was really clear—especially to the less mathematically minded. The chart below shows the calculations for the lens-negative and lens-easel distances for several degrees of enlargement, and demonstrates a formula by which it is an easy matter to calculate the distances for any degree of enlargement.

The centre upright line represents the lens position; the two broken lines indicate one focal length of the lens on each side. The horizontal lines indicate the lens-negative and lens-easel distances, left and right, respectively.

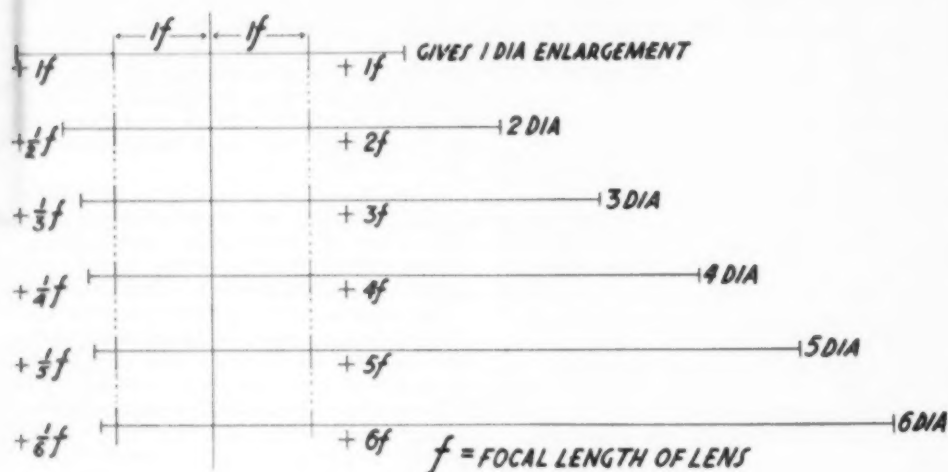
The distance from the lens to the negative is one focal length plus a fraction and from the lens to the easel, one focal length and a multiple. Thus, for a 6-diam. enlargement, the lens-negative distance is one focal length of your lens plus one-sixth, and the lens-easel distance, one focal length plus six; for a 2-diam. enlargement the distances would be $1\frac{1}{2}$ and 3 focal lengths respectively.

In the same way, you can calculate the distances each way from the lens for any degree of enlargement. Divide the focal length of the lens by the number of times of

enlargement and add to one focal length and you have the lens-negative distance; multiply the focal length by the times of enlargement and add one focal length and you have the lens-easel distance.

For reducing, and in cameras, the principle is reversed.

When using this, or any other formula, it must be remembered that the focal length of a lens is measured from the nodal plane (which is usually somewhere about the centre of the lens combination), to the focal plane (at which the lens would focus a sharp image of an object at infinity). With telephoto lenses, which have focal lengths much longer than the distance from the focal plane to the front of the lens, calculations have to be made in proportion to the equivalent focal length (as if the lens was further forward than it is). It will also be found that some ordinary anastigmats have a slight telephoto (or reverse) effect, so it is best to treat all lenses according to the actual focal length, which will be found marked on the lens mount, e.g., $f = 80\text{mm.}$



Illustrating 'Enlarger Lens Distances'



O. E. Worth
THE LIGHTER

A . . .
News and Record
Album



H. R. D. Stewart

LET US NOT FORGET

R. Parsons
SHOW DAY!



C. S. Christian

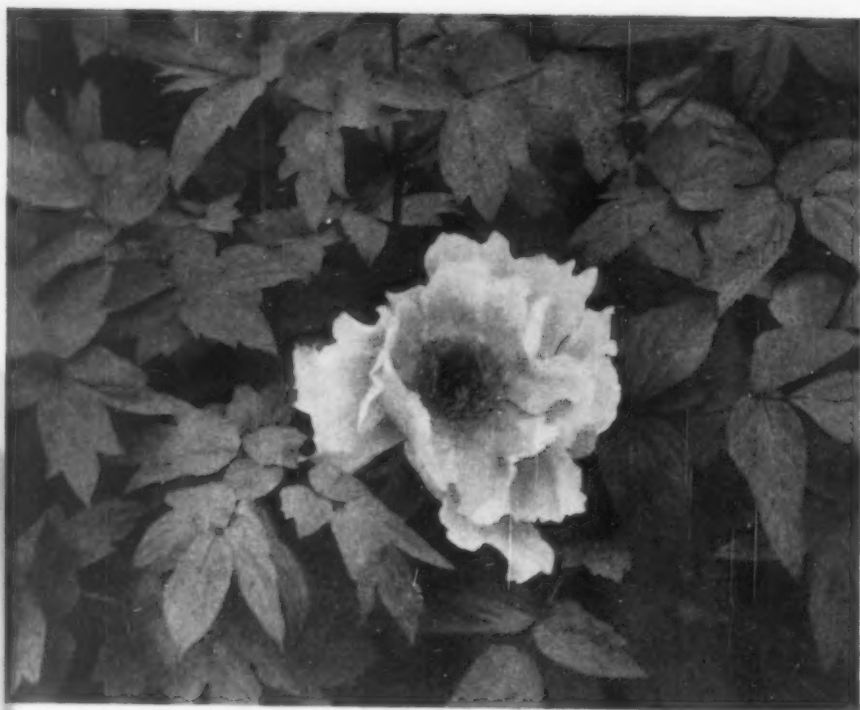
PORT PIRIE





L. T. Lloyd

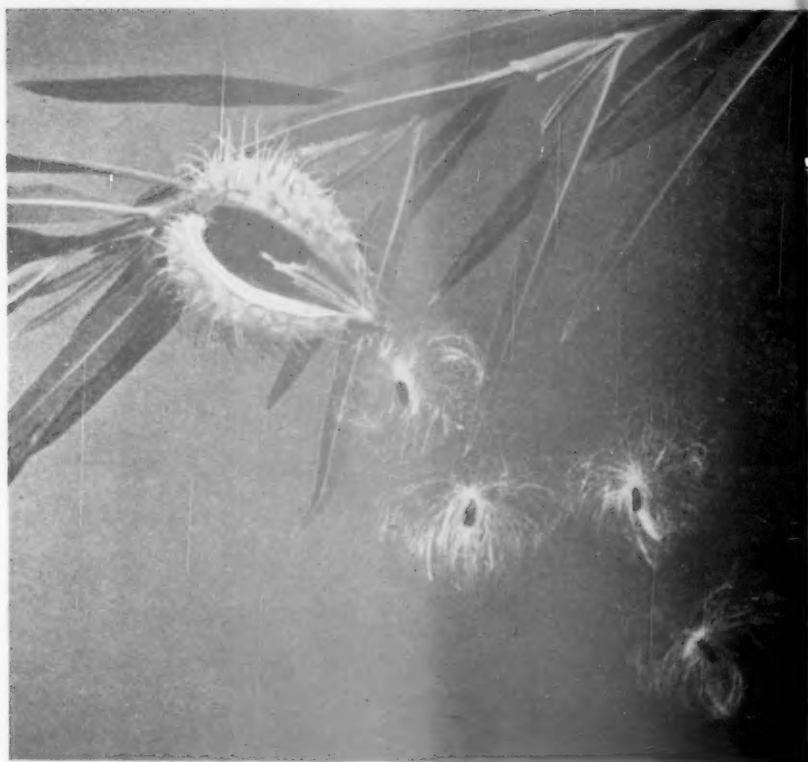
'ECLIPSE' COMET 1948
AND NEBULA M68

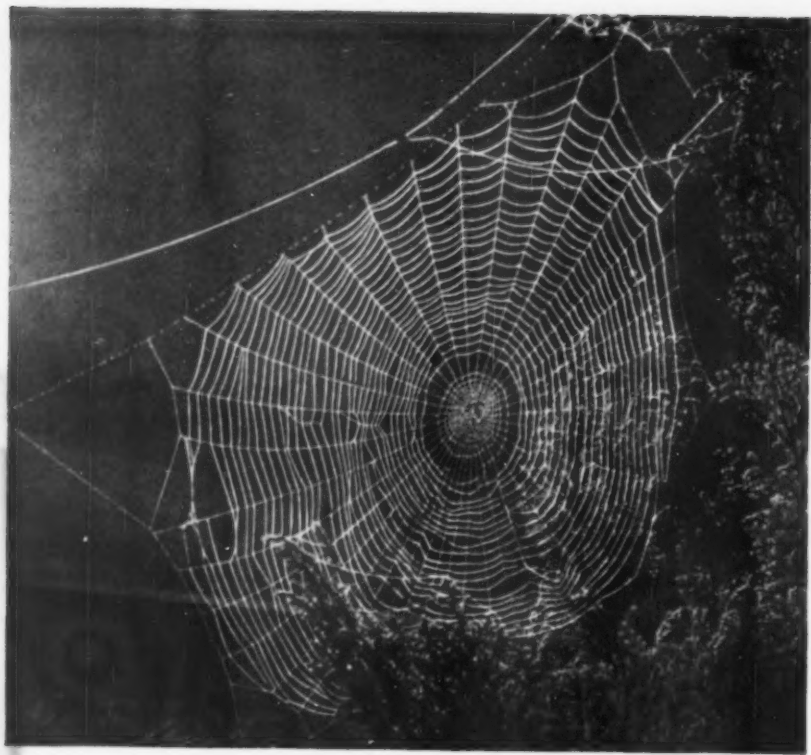


Merton Potter

THE PEONY

F. P. Hion
NATURE'S SOWING



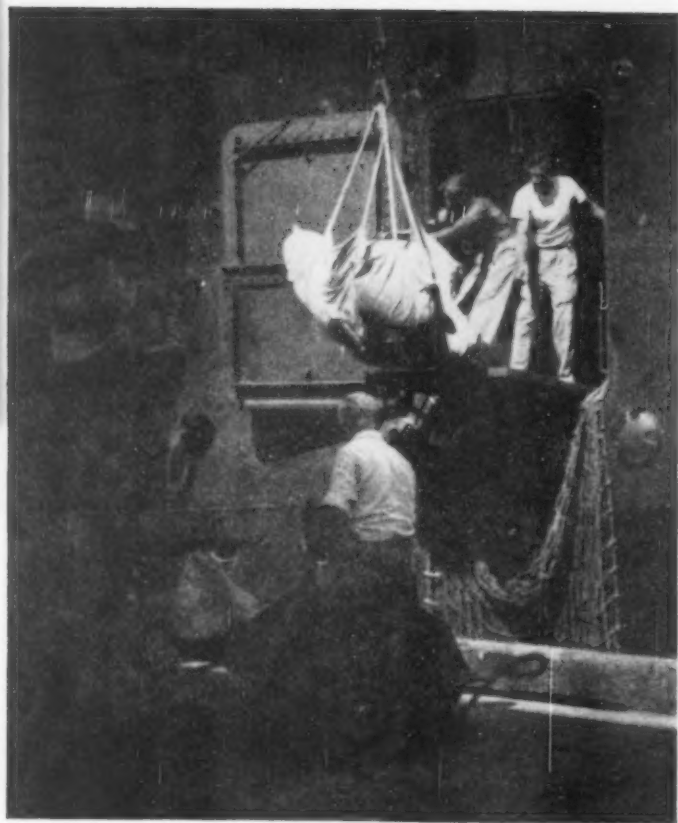


A. H. Russell
MISTY MORN

C. S. Christian
CONUNDRUM

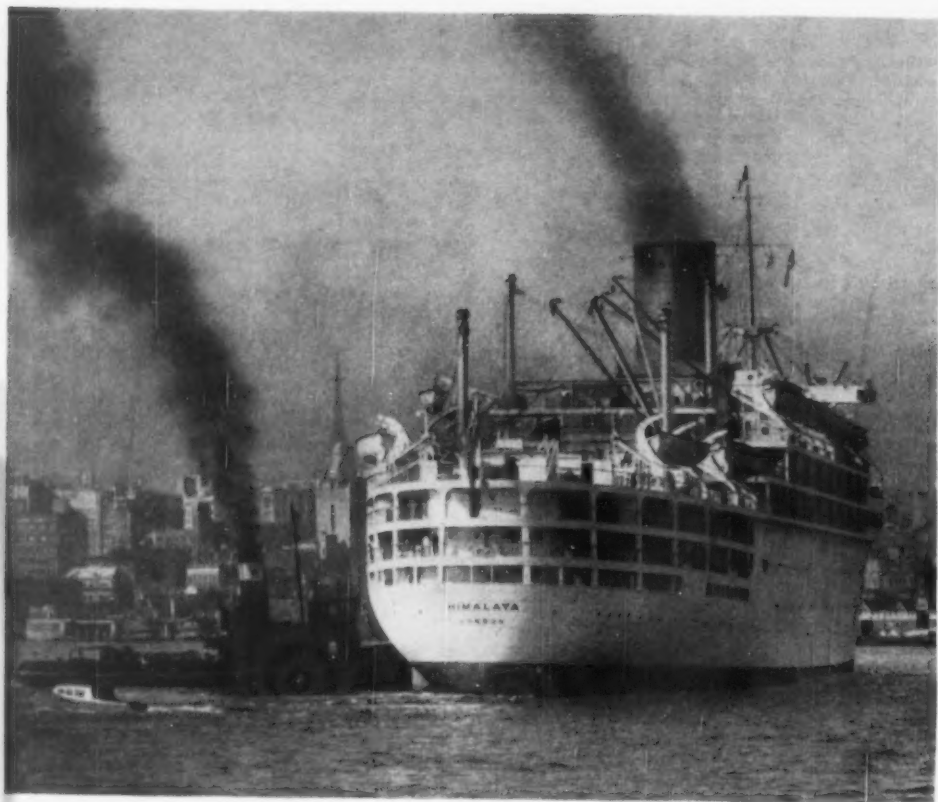


K. J. Mierendorff
UNLOADING





R. V. Judd
SHIPSIDE BALLET



H. R. D. Stewart

MAIDEN VOYAGE

R. W. Baker
JOURNEY'S END



Review of April Portfolio

We are introduced to the current topic of "Shipping and Marine" with the April front cover, S.H.L.'s "Mooring." I consider this study to be a well-composed picture, furnishing an excellent object lesson for those seriously interested in the mechanics of pictorial arrangement. Notice how the device of an important line starting from a corner plays its part in taking the eye to the centre of interest, the highlight boat. Despite the massiveness of the slipway posts, the eye passes smoothly beyond them—an effect which I feel is due to their graduated tonal scheme as they rise from firm dark bases to lighter tones at the top, while their vertical nature likewise plays a useful part in leading the eye to the centre of interest. Incidentally, the technical details do not refer to the employment of a filter, but whether one was used or not the rendering of the sky is certainly excellent.

The portfolio proper commences with H.R.D.S.'s "High and Dry" (which, we note, has been unfortunately attributed to another competitor). This photograph offers conclusive evidence—if proof were needed—that a subject reduced to its bare essentials can still possess everything that is required to satisfy the onlooker. In this instance, the highlight boats are excellently offset by the solid yet interesting dark shadows beneath the platform. Once again, by providing a definite base, the composition is strengthened, while that old enemy of perspective has been minimised by the lucky circumstances of one launch being at a slight tilt and by the presence of the small upright post which prevents interest running out to the right.

F.N.'s "Coastal Commerce" is a delightful example of the way of using a foreground to advantage—and please observe that that foreground is not too insistent in character. It acts as a stepping stone towards the main centre of interest which, in this case, is the small steamer—the latter placed at the intersection of thirds, which is always a strong area for good balance and interest. Obviously this viewpoint was only obtained by a careful degree of manoeuvring, particularly as regards to foreground, leading lines and the inclusion of only a moderate amount of wharf. Note, too, the disturbed surface of the water, which also contributes its quota of movement.

F.J.E.'s "Calm Before Storm" in both mood and arrangement is quite the opposite to the previous print. In the former, the distant view conveys the impression of activity and movement, but in the second a close-up treatment was desirable to emphasise the mood of stillness. The cloud highlights present have been assigned to the far distant cloud formation—that is, if we omit the little bit of white painted mast; even here the photographer's skill has been evidenced by his perfect trimming of the top of the mast.

"The Fishermen" (A.J.A.) represents a type of arrangement that is only made possible by careful selection of viewpoint; it is a perfect example of the flowing or curved composition. Unlike the majority of general beach views, it possesses a fine degree of unity with the highlight area falling between top and bottom sections of lower tone; nor is the division abrupt—the passage is achieved by gradual increases. This effect encourages the eye to proceed beyond the foreground to the accents—the fishermen and their boats.

In G.R.W.'s "Stormy Seas," my main reaction is not so much towards appreciation of the print as

By KARRADJI

an artistic whole, but rather in admiration for the photographer's patience in waiting for exactly the right moment for his exposure; he clicked the shutter at the very moment when the breaking wavelet formed a perfect zig-zag composition—this, even down to the fact of more or less starting from the bottom right-hand corner. The overall tone of the print is well presented, though I am wondering whether that overpowering wave-burst to the right of the lighthouse was really necessary; it tends to create too great a degree of emphasis, especially when so closely associated with the lighthouse. If the photographer should be making another print, I would recommend him to remove the small post in the water at the left margin.

As readers might imagine, S.J.B.'s "Lengthening Shadows" is the type of subject that normally looks very much better in the original print. It is a very good photograph of its kind, but the overall softness offers little opportunity for emphasis by contrast. The photographer might experiment with a view to increasing the contrast and perhaps bringing up the figures into greater relief. In the next print we obtain a totally different effect of lighting. Here the impact of the brilliance of the light dominates the whole scene and conveys an excellent impression of that strong lighting that so often proceeds a storm or gives notice of the day's end. It is not a subject that is very strong as regards composition, though I do feel that it would have paid dividends had the photographer waited until the bathers formed a more graceful and unified grouping.

"Homeward Run" (C.S.C.) is a pleasantly arranged subject in that sufficient space has been allowed to suggest the movement of the craft; and it was also a happy thought to record the entrance of the boat into the sunlit path of water. The print has a nice airiness achieved by good balance between the boat and its setting, and by the type of cloud formation.

E.A.R.'s "Moonlit Harbour" (which I suspect was photographed by *sunlight*) is a presentation that intrigues me very much, for everything seems to have been perfectly arranged, even down to the delightful anchoring of the three small craft in the foreground. As readers are probably well aware by now, silhouetted material is not always easy to mould into likeable arrangements, but here each flat mass steps back in its depth of tone to give a pleasing impression of aerial perspective. Incidentally, the photographer achieved his final result by deliberate overprinting—a device well worth remembering when against-the-light subjects are being processed.

A.I.'s "Homing Thoughts" represents something of a change from the normal arrangement. Here the composition is well and truly halved from corner to corner and therefore allows the almost vacant top right-hand half to be nicely balanced by the amount of detail in the contrasting lower-tone left half. Naturally, I approve of the line of the railing entering from the bottom right-hand corner; this was the only way by which perfect balance could be achieved.

Turning now to J.H.'s "Wind Ruffles," we have a delightful little essay in the power of simplicity. Its charm is due firstly to the placing of the piles, and

secondly to the gradually increasing size of the ripples as they approach the onlooker. Once again correct depth of tone played its part in the pleasing overall handling.

Lastly, we come to J.M.'s "Window to the Storm"; and, incidentally, when one reads an article by a local photographer, it is always interesting to see an example of his personal photographic outlook at the same time. In this instance, the print is a very unusual one that must be considered as most successful in all respects. I particularly like the placing of the trees and the overall trimming, especially with regard to the foreground, of which just the right amount has been included. The cloud formation and atmospheric perspective provide the completing touch of fantasy.

That fine portfolio contributed by the Melbourne Camera Club was indeed admirable; certainly it was a pleasure to see so many familiar A.P.-R. names contributing to the advancement of one of our most progressive clubs.

"PHOTOGRAPHIC SCIENCE & TECHNIQUE"

Press Release from the Photographic Society of America

A new technical journal, "Photographic Science and Technique," came off the presses on January 31st.

As a supplement to the official monthly "PSA Journal," the Photographic Society of America offers for the first time in U.S. a monthly publication which is intended specifically for papers and articles dealing with the scientific and technical aspects of photography.

Frank E. Carlson, of General Electric Co., chairman of the Society's Technical Division, explains that the Technical Division is directing the plans for the new

journal. An editorial staff, headed by Paul Arnold, is being provided.

In addition to his work for the supplement, Arnold will join with the publications committee of the national Society and assist long-time editor of the "PSA Journal," Fred Quellmalz, Jr., as Technical Editor of the monthly journal.

Commenting on the need for a technical supplement, Carlson points to the increasing numbers of persons who either use photography as a tool for scientific and industrial research or work on improved photographic materials, equipment or methods. Such persons, he says, need to be able to publish their work.

"Published reports of their works stimulate the efforts of others and result in the greater progress which is so essential to the future of photography," Carlson asserts.

"Thus, for the first time in this country, a photographic publication is being made available by a national society in which authors of technical papers and articles will feel that their work can be presented effectively and shared with others who may benefit from the information."

Technical Editor Arnold is an Associate of the Photographic Society of America. He is a member of the Optical Society of America, a member of the Standards Council of the American Standards Association, and a Fellow of the Society of Motion Picture and Television Engineers. He has served on numerous technical committees and photographic standards committees, and has lectured before camera clubs, technical societies and training groups, and published technical papers on photographic subjects.

In addition to the Technical Division, other divisions in the Photographic Society of America specialise in the colour, motion picture, nature, photo-journalism and pictorial aspects of photography.

The "A.P.-R." Photographic Contests

OBJECTS—RULES—CONDITIONS

Two-fold Object.—(1) To establish an independent means of criticism on both pictorial and technical grounds—but mainly the former. (Kodak experts are available at all Kodak Branches to give technical advice and assistance to customers.) (2) To secure high-quality photographs for publication in the A.P.-R. Incidentally, publication is a stimulus to the competitor and an education to his less-advanced fellow-workers.

Who Can Enter?—Anyone whose livelihood is not substantially through practising photography. Kodak Dealers and their assistants, other than those associated with photography professionally, may forward entries. Two classes: Class A and Class B. Class B is for those whose standard of work would not ensure successfully competing in Class A. Promotions to Class A will be decided by the Editor. New competitors should endorse prints accordingly.

Company Employees Not Eligible.—These are not eligible for the awards, but the Editor will always be glad to see their work and will comment upon it, if so requested.

What Subjects?—"Open" includes any subject available in Australasia. "Set Subject" is the subject actually set for the month. Outstanding Set Subject entries are often made into a special portfolio for that month. Entries should not have been previously published in any other photographic magazine. Each photograph must be titled.

How Many Entries?—Limit is four per class, i.e., eight per competitor. Make "little and good" your motto.

Technical.—Entries must be wholly the work of a single competitor. They must be made on Kodak Films or Plates and enlarged or printed on Kodak Sensitised Papers. Owing to shortage of mounting materials prints need not be mounted, but mounting is preferred, as this is an important part of presentation. Large salon mounts are difficult to handle.

Size of Prints, etc.—There are no restrictions as to size of print, paper surface, or image colour. 8 x 10in. is the size preferred by advanced workers; on the other hand small "contacts"

are judged as fairly as possible, and where there is promise the negative will be requested in order that a trial enlargement may be made by Kodak technicians. Never send negatives unless requested.

Judging—Copyright.—The Judge's decision will be final. Any or all of the awards may be withheld if, in the opinion of the Judge, the entries do not reach a sufficiently high standard. Additional prizes may be awarded at the Judge's discretion. Prizewinning prints will be the property of Kodak (A. Asia) Pty. Ltd., and may be reproduced in the A.P.-R. and displayed on the Company's premises. The copyright remains the property of the competitor.

Full Details Essential.—The following details must be supplied: They must be legibly inscribed in a manner not to damage the front of the picture, frequently the result of careless pressure by pencil or pen. They should appear on the back of mounted prints, but where prints, especially in smaller sizes, are unmounted, each must be typed on to a sheet of writing paper (left side), and details written on the right of the sheet. Required details are as follows, and must be in order on separate lines: CLASS A or CLASS B; OPEN or SET SUBJECT; MONTH; TITLE OF PICTURE; NAME AND ADDRESS OF COMPETITOR; TECHNICAL DETAILS—EXPOSURE, NAME OF CAMERA, SENSITISED MATERIALS. Omission of any of these details may result in disqualification.

Standard Entry Forms.—Available from the Contest Editor and should be utilised—write for a supply.

Address for Contest Entries.—The address for the forwarding of Contest Entries to the A.P.-R. is The Contest Editor, The Australian Photo-Review, Box 2700, G.P.O., Sydney.

Forwarding Instructions.—Entries should be well packed between card to avoid damage in the mail. Write your name on the card and it will be used for return. Always forward stamps for return postage. Sydney competitors may arrange to collect their entries—1st Floor, 386 George Street. Do not seal packets—it renders them liable to postal penalty.

Read the above Conditions carefully. Most months we receive over two hundred prints for judging, and their handling presents a problem unless all conform strictly to the conditions.

Mood from the Darkroom

*Miniature Camera Group Meeting held on 10 Nov., 1948.
Mr. R. C. Leighton Herdson (Fellow) in the Chair.*

I hope none of you has been misled by the title of this talk and has not come here expecting me to tell you how to come out of the darkroom in a good temper, because I, like most others, often come out of the darkroom in a very bad temper! I want to talk about mood in the true pictorial sense, mood as it affects pictures and the art of picture-making.

Introduction

Many of us, as we proceed in our photographic life, take photographs and still more photographs, exhibit them and think we are getting on well; when suddenly we find that the photographs we are producing are perfect in technique, beautifully composed and very well presented, but, somehow or other, they fail to reach the walls of the foremost exhibitions, and what is more, they fail to satisfy their authors. The reason that most pictures fail to get to the top, in spite of the hard work and enthusiasm of the maker, is because they lack a definite *mood*. Perfect technique and composition are not enough by themselves.

Having introduced the subject, perhaps I should introduce myself—one can approach this problem of pictorial photography from various aspects, and it is only fair that you should know the point of view from which I approach it. So that there shall not be any argument afterwards, I want it to be understood that I am approaching this purely from the *pictorial* side. I call myself, for better or for worse, a photographic artist. I may be a poor artist, but at least my work is of my own creation. It may perhaps not satisfy everybody, but it sometimes satisfies me and I get an enormous amount of pleasure out of it. I am not going to drag up the old query: "Is photography art?" To me it is an art, and I trust you will bear with me, as that is the standpoint from which I am going to speak this evening.

The Miniature Camera

I will next refer to our particular aspect of the subject. We are members of the Miniature Camera Group and users of miniature cameras. We have a rather special feeling in this matter and we are indeed fortunate; we have apparatus which we can carry around quite easily, the photographic manufacturers make special material for us, special gadgets, lenses, filters, in fact the whole gamut of photographic accessories is available to the miniature camera user. We have much greater opportunities than the wielders of the larger cameras and I think the miniature camera, from the pictorial worker's point of view, is indeed a very strong weapon. We even have the greater part of photographic research working for us, as our material is largely an offshoot of the cinema industry.

The Scope of the Subject

Having equipped ourselves with cameras, accessories and various types of film, we approach our subjects, take them, and produce photographs; but, as I said earlier, we have to consider mood in our pictures if we are to retain interest in our works and achieve success. Now, there are so many aspects of mood, that we often fall down badly by using the wrong mood or having none at all.

By ALEC PEARLMAN, F.R.P.S.

To give you some idea of what we have to consider, I will give you a number of examples at random: There is the mood of early morning, of mid-day, of evening, even of night; the various moods of the seasons; a mood of age or of youth; the mood of movement or stillness; of heat or cold; of distance and space. There are countless others, but I need give you no further examples. It is impossible to enlarge on every one of these in one short talk, as the problem is further complicated by the fact that there are various ways of expressing most of these moods. They are usually expressed by tone differentiation, but they can be expressed in line, in mass, in placing, in print format, in print colour, or surface, and even in the relation of the print to the mount. If you multiply all these ways by all the moods, you will see that it is impossible for me in this one short talk to give you a complete dissertation on every one of them.

What I want to do is to choose the simpler methods and enlarge on them, by showing you what I have done and just how a particular mood has been added in the darkroom.

Moods of Recession

Let me begin with the moods of depth and distance, atmospheric recession and those allied to it. Into this category come—early morning, evening, most of the seasons, heat and cold, as all these types of mood are inter-related. I usually find (and I am sure you do, too) that it is difficult, if not impossible, to get any of these things into your negative and straight on to your print, even with all the advantages of the miniature camera, with all the filters available, and the host of papers and paper surfaces. So we must adopt some other method of introducing them. This, of course, can only bring us to the age-old and very wide subject of control.

Control in Exposure

This commences before pressing the camera release; it starts when you look at a scene and decide the lens to use, or, if the camera is not fitted with an interchangeable lens, you decide which part of the area you will depict. You put on the lens, put on the filters (the yellow filter to alter the tone values or to decrease the haze, you may even put on a blue filter to increase it). You decide how to focus, whether to focus on one area or another, to throw one plane out of sharpness, according to what you desire to accentuate, and make your principal subject. All that is control, control before pressing the button. Having focussed, you press the release and it is done.

Control in Development

That ends the work for some, especially for those who are easily satisfied. For others it is only the beginning of photographic art; the beginning of what we can do with our negative and the subsequent print. The next step is to develop the film, for a short time to produce a flatter or less contrasty representation of our scene, or for a longer time to produce a more contrasty result. Having seen our negative it can then be intensified or reduced to suit our requirements.



Fig. 1.

Control in Print Making

The same applies when we make the print; at this stage we may decide that the picture would look better or be improved by the addition of clouds from another negative, or we may decide to print it as it is. We may make an enlargement from the miniature negative and produce a print on soft paper, on medium paper, on contrasty paper, or any other grade which is suitable to our required mood; we can darken one corner or lighten another. We are of course controlling and exercising our skill, taste and judgment all the time. Having made the print, we can intensify it if we want, we can reduce it just where we desire, we can remove offending areas by knifing, or darken them by spotting. We may use oil reinforcement, or we can even decide that we want a different type of paper surface, a smooth or a rough surface, a glossy surface, all in black and white, or we can alter the final colour by toning. We may decide that a picture calls for a warm-toned image or a cold-toned image, altering it so that it suits the mood of the subject. We can regulate our mount, its shape and its relation to the print. All these things are controls, or I prefer the word "tools," of the pictorial photographer.

Pictorial photographers are notoriously lazy people, they get into the habit of doing things the easiest and the quickest way. For instance, we are told of a certain control, we dash home and try it and often find it does not work well immediately. What happens the first time a ferricyanide reducer is used? The print turns yellow and we do not use it again, we blame the reducer, our tool, never ourselves. I contend that it is essential to master each one of the control tools, just as the painter masters his brush work or the sculptor masters his chisel. A painter does not attempt a masterpiece before he has learned how to use his brush, before he has learned how to mix his colours, yet photographers without any hesitation try to make pictures for the Society's Exhibition year after year, without mastering even the simplest of their tools!

Examples

I will now try to show you by actual examples how these controls work, how the tools were used in the darkroom and how they can be wielded to make satisfying pictures, full of interest and mood.

The first picture I show (Fig. 1) was made to represent the mood of early morning sunrise on a Cornish harbour, the still sea, the haze, the weak sunlight and the quiet of the early morning. In the early morning in spring and autumn there is usually a slight haze which recesses the various planes of distance, but on this morning, by the time I had got into position the haze had disappeared, the clouds of sunrise had gone, but I took the picture and then went into the darkroom to put in the mood. I bore in mind carefully what I had seen and what I wanted to reproduce. I went out and found a nice cloud formation typical of a morning sky. One must know *beforehand* what one can do before doing it, and when taking a photograph it should be seen where the control will be needed or where this or that tool must be brought into action, to produce the result desired. Therefore, although the mood I wanted had gone from the scene, I took the photograph (Fig. 1). When I put the negative in the enlarger only the required area was used, the sky was held back completely, the background was shaded back so that it printed to a very thin density, shading and shading so that the intermediate distance was not quite so heavily printed, while the foreground was printed to its full value. Then the red filter was put across the enlarger, the line of the horizon marked, and above that the clouds were printed in. Some of the reflections in the water had to be helped by a little local reduction to make them slightly more powerful, and to give the feeling of the wetness of the water, and the result is what I desired, the mood of misty early morning on a sunlit harbour (Fig. 2).

Another example was a scene in the woods early in February: there were no leaves on the trees, the dykes were filled with water and there was a delightful hazy effect with some nice line composition. Here we have a scene in dense wood with very little light, and I knew I should get an over-exposed sky, that the distances in the depth of the wood would be too dark,



Fig. 2.

yet I had to give the right level of exposure to get the sunlight foreground. I did not say "It is no use taking this because it will be too dark here and too light there." I said "Yes, I know what to do. I can lighten and step back the distance. I can make the two ways through the wood into one way, and I can put a tone on the sky." So when I pressed the button I knew exactly what I could do with the negative when printing it.

In the final print I tried to get the third dimensional feeling of going back into the picture. The slight haze did not photograph very well, so it was enhanced, by holding back the distance; the roundness and body of the trees was improved by lightening the sunlight on the edges of the bark with local reduction. I referred earlier to mood being expressed by line, and in this picture strong foreground verticals run across almost equally strong background horizontals. This helps the background to recede even more sharply than were it indicated by tone alone.

To darken the sky was simply a matter of silver salts darkening when exposed to light. So I marked the spotty sky areas, with pencil, took the negative out of the enlarger, let a beam of white light fall through a small hole in a piece of card and fog slightly the areas already marked.

Colour

So much for tone control for the sake of mood. As you have seen, tone control covers many photographic moods and the next control I will talk about is our ability to alter print colour. Many photographers are hide-bound by the idea that prints must be black and white; in monochromatic photography we can get any colour from black to red and from red to blue, so why do we always stick to black and white? Is it because it is easy and simple, and straightforward, or just because other people do it? It is not in every case that colour helps a print, but the colour can sometimes completely fit a mood and help enormously to convince the beholder. If a particular print colour suits the subject, make the print in that colour, regardless of how much trouble it may entail. Sepia is not one of the good colours, it is suited to very few subjects, yet it is the one process which most beginners and many advanced workers use as a change from black and white—for no apparent reason! With modern paper emulsions, it often produces a horrible ginger, but *between black and white and sepia are many colours* which we can use to help our pictures convince others of the strength and sincerity of the mood presented.

A snow scene in sunshine demands coldness, clearness, clarity, and a general feeling of blue sky and blue reflections, and a print of that type is greatly improved by a blue tone. It is a straightforward, simple process; you put the print in a bath and watch it, you do not need to do it in the darkroom, you can do it in the bathroom as long as you are in a good light. But I also find that in winter subjects there are scenes of crisp crystalline snow and ice which demand a glossy surface as well as a blue tone. They necessitate a little more than the usual surfaced papers can give. We all know many different papers, but usually we apply one to all our subjects. I agree that standardization gets us to a certain stage in our photography, but it will not get us beyond the stage of good technicians; for, as soon as we try to get mood into our pictures, we must look at our paper surfaces as well as our print colour.

An autumn scene with brown leaves is a warm subject. In the autumn the sun has lost its harshness, it is slightly more red in colour, the feeling is brown, the mood is brown, so I tone my print accordingly. I avoid sepia colour and I tone it with selenium, or it might even be done with copper. Both processes are cheap,

there is no smell attached to them—and all done in daylight. Why are not these tones used more often? Is it because we do not want to do that little extra bit of work? Are we really too lazy? Are we interested in making pictures with a mood that *really* satisfies and convinces?

Mounts

Finally, I want to touch on a question which, although it affects mood, is hardly related to any of the methods I have suggested; it is the relation of the print to the mount. The ordinary size of mount in an exhibition is 16 x 20, with a 12 x 15 picture. How many pictures would be improved by a narrower border or by a wider border? Many people think that is not very important, but I will try to show that it is important. I still have not quite got down to the absolute reason why the relation of the print to the mount can affect the picture as a whole. We should experiment with our prints, trying the effect of different borders, and noting the surprising effect on the final mood.

Conclusion

I hope I have shown that mood is more than just something which judges talk about when looking at exhibition prints, that it is more than just a casual, ephemeral something, about which we do not know anything. It is something tangible, and a little more attention to the tools, a little more learning how to use them, and many of us would become finer photographers, making better and still better pictures.

(*"The Photographic Journal," July, 1949*)

"QUERY CORNER"

Amateur Photographer, Feb. 1st, 1950

A well-known photographic society that publishes a monthly news-sheet for the benefit of its members, has recently inaugurated a section for dealing with the many photographic problems that arise among members. Among those reproduced, for general information in the news-sheet is the following:

"What is 'gamma,' and how does one measure it?"

Answer.—Gamma is a term loosely used to indicate the degree of developed contrast. A gamma of 1 is said to be the opposite on the negative to a measured quantity of white light. Thus, if a pure white light is photographed and developed correctly, the corresponding black on the negative should be exactly opposite to the white by measurement. The density of the negative is measured by a very sensitive photometer or micro-photometer, sometimes called a "sensitometer," which operates by measuring density against a controlled spot of white light."

If this answer is meant as a satire on the solemn pseudo-scientific hot air that some people talk, we hail it as about the most brilliantly clever piece of writing we have ever seen. It sounds impressive, it means absolutely nothing, and its fantastic muddle-headedness is a sheer delight. We tender our most heartfelt appreciation to its author; nothing we have read for years has made us so utterly helpless with laughter.

But, why, oh *why* did the editor of the news-sheet start our mirth up all over again by adding, at the end of the queries, "The Editor does not accept responsibility for any replies published?" Could he really have been afraid that someone might take it seriously?



K. Jackson

1066 AND ALL THAT

Souvenir of the

1950 MEMBERS' SHOW

Y.M.C.A. CAMERA CIRCLE

(Sydney)



M. Ferguson
DAWN





C. Jackson
BREWING RAGE





H. Grenenger
A HOME OUT YONDER





B. Stavelly
SUN-KISSED EUCALYPTS





E. Hart

THE WILD IS CALLING





E. Atkinson
RIVER PINES





V. L. Springett
CURVED MASONRY



Review of Contest Entries

NUMBER OF ENTRIES	128
(A/S 17, B/S 26, A/O 18, B/O 67)	
NUMBER OF COMPETITORS	54
NUMBER OF NEW COMPETITORS	10
NUMBER OF PRIZE AWARDS	24

A.J.A., Thirroul.—Congratulations on "Water Baby"—though the "decorative" attire hardly seems to be in keeping with the natural surroundings. The remaining prints are all HC. "Inspiration" is an excellent self-portrait—and that reminds us that we must soon be planning for the occasion when "self-portrait" is the set subject for the month. Of the two Anzac Memorial subjects the interior is the better, though this is a ready-made subject often recorded; the exterior is on the heavy side, and little attempt appears to have been made to develop a new approach.

J.F.A., South Camberwell.—"Mountain Outlook" HC for an attractive glimpse of souvenir interest. You might use this print as a basis for control, darkening all the foreground material in order that there may be a greater feeling of distance between foreground and background.

W.R.A., Millswood.—Welcome to the contest. Your initial entries show very satisfactory print quality, but the subject matters selected are mainly of souvenir interest. The better is "Tranquillity," but we would suggest a trim of about 1½" from the foot, as all that foreground material tends to compete with the main subject matter of the spire. You should also tone down the highlights on the trunk of the palm to the left. The right-hand half of "Through the Arches" might be considered for individual treatment.

A.A., Burnside.—Glad to hear from you again. "Caricature" is probably the most novel; try this again—it would be worth dramatising against a dark sky, as the existing "record" lighting hardly does it justice. "Sand Dunes" is an attractive print, but we feel that this might well have been treated more in the nature of a pattern and texture close-up as the buried dead tree hardly harmonises with the smoothness of the background. "Salvage" is an interesting record, and "Crevasse" is certainly novel in geological appeal.

J.F.A., Crenorne.—A generally attractive series executed with excellent technique. "Enchanted Thicket" is probably the best, but a more pictorial print would be possible with a little darkening at the sides with a view to improving atmosphere and concentrating interest. "Silent Vigil" is attractively recorded, but the background remains a problem unless a lower viewpoint can be obtained. "Coast Line Grandeur" is generally appealing; for your album we suggest eliminating the sky and darkening the edge of the cliff along the left-hand margin of the print—we feel sure that these steps will improve the general balance. "Old World Dignity" is mainly of novelty interest, while "Whither?" appears to be a record of a memorable outing. As mentioned above, your technique is generally good, but a little more concentration on subject matter is recommended with a view to developing a more personal outlook.

F.E.B., Sydney.—Thanks for the entry "After the Flood," though it should be possible to obtain a print with considerably more "punch," while subsequent control measures would have enabled you to place a greater degree of emphasis on the figures. We also like "Monday," which demonstrates the value of a simple tonal arrangement in child studies.

R.L.B., Mittagong.—Congratulations on "Foster Mother," a quaint little picture nicely arranged; this would make an excellent enlargement, first trimming away most of the sky. The HC's also appeal, the lighting and arrangement of "Mustering" being very attractive. "Summer" is another appealing picture that looks as though it would enlarge well. "Spotlight on Garlic" is good—it is again a matter for an enlargement in which the foreground highlights could be suitably controlled. "Quiet Corner" needs an accent to hold our attention; "Afternoon" would be improved by trims from either side, and "Tree Study" similarly by about a 1½" from the top. "Shoalhaven River" is rather distant—may come up in the enlargement. You are doing excellently with your Kodak "A."

C.B., Mittagong.—Of your trio "Natural Archway" is the most interesting. "Gathering Pebbles" being rather general and "Ring-Barked" rather confused.

P.A.B., Smithton.—Attractive print quality is shown in your entries, but we feel that the subject matters selected did not offer you a great deal. The best is perhaps "Sunlight and Shadow," which possesses an appealing impression of light; for your album take a trim from either side. Similar remarks apply to "Through the Gums." Neither of the river subjects offered you much in the way of material, that is, in the absence of some special effect of light or atmosphere. With your commendable technique and equipment you should now be turning your attention to subject matter possessing some possibilities for personal interpretation.

V.N.B., Coonabarabran.—Welcome to the contest. Wishing well subject is depicted with very attractive print quality, showing that you have little to learn in this important regard. Considered as subject, it is mainly of personal and souvenir appeal.

H.C., Mt. Eliza.—HC for "Farm Lands"—a generally attractive open landscape. A minor improvement would be the toning down of the highlight patch in the bottom right-hand corner with a view to keeping the interest more in the centre of the print.

G.S.C., Canberra.—We feel that "Port Pirie" is the better of the two aeroplane landscapes, "Rural Pattern" being something of a puzzle picture. The close-up of the weathered stump is excellently handled with full emphasis on the textural appeal.

D.F.C., Franklin.—Welcome to the contest. Fair technique is shown in your work. Launch wakes are subjects into which it is difficult to introduce much in the way of novel approach or appealing composition. "The Wake" is the better of your two—here we would suggest a somewhat darker print with trims of an inch or so from top and bottom. The square format is best for pattern and texture subjects.

B.L.C., Newtown.—"Fighting the Fire" is the best of your group. In fact, this was nearly a most successful picture; the atmosphere is excellent but neither firemen nor small boys seemed to be engaged in any particular fire-fighting activity. "Shadows of the Portico" is a valiant attempt with your Purma Special, but exposure appears to have been cut unduly short and, of course, there was absolutely no need for the filter. This is a

subject with an extensive brightness range where full exposure is desirable. The foreground is somewhat overpowering for "Colonial Architecture," but the overall effect is fairly successful.

I.C., Five Dock.—Welcome to the contest and congratulations on HC at first appearance. Your print attracts by its overall quality and threatening atmosphere. The weakness is the lack of definite arrangement in the foreground, but presumably in that part of the world, one's choice is strictly limited in this regard.

P.R.C., Hobart.—Welcome to the contest. You appear to have a lively outlook which is an asset. Technically, something appears to have gone wrong with your toning process, resulting in uneven areas on all three prints; this points to lack of care in handling in the various baths or perhaps insufficient washing prior to toning. "Study in Shapes" hardly needed the banal felt hat—would have been better just as a study of bark and apples—always remember "unity." "Derelict" had possibilities, but we are doubtful as to whether the best viewpoint was secured with so much confusing foreground. If the subject is still available, try it again from various aspects and under varying lighting conditions. "Solitude" is also worth keeping in mind for another trial. The weakness on this occasion was the scattered cumulus clouds which hardly succeed in completing your "L" composition in an harmonious manner.

E.D., Camberwell.—Welcome to the contest. Your prints bear evidence of an interesting outlook but technically they appear to be very old prints that are lacking the "punch" that we expect to-day. "On the Water" is interesting in simple decorative style; would be improved by a trim from the foot and some flashing of the highlights at the corners. "The Spider Web" is nicely recorded, but a slight change of viewpoint would have enabled the eye-catching, out-of-focus background to have been avoided. "Mushrooms" (which look suspiciously like toadstools) is mainly of botanical interest, while "Crocus" is dominated by the spotty background; for out-of-doors work of this type, the portable grey background is essential. (See a lengthy article on this subject in November last.) "Creek" is a good record, but in the absence of some special accent, the appeal is somewhat slight; for your album take a trim of $1\frac{1}{2}$ " from the left, as the highlights in this area tend to oppose the more attractive light on the surface of the water to the right.

R.J.D., Broome.—Welcome to the contest. Easily the best of your trio is the lightning picture which depicts a novel formation supported by a suitably threatening cloud formation. Neither of the other subjects offered you very much. If the cloud formation was intended to be the principal motive for "Monsoon," a less confusing landscape foreground should have been selected; for a cloud study the foreground should be as simple as possible. The silhouette "Baobab" is hardly successful as a silhouette for the reason that, in a silhouette study, the foreground material should be bold in style and interesting in appeal. Here, again, the cloud formation appears to have been the principal motive and for this, a simple type of foreground was desirable. In your area there should be plenty of scope for really unusual studies—which we are looking forward to seeing in due course.

K.B.D., Canberra.—HC for both set subject entries. These are technically successful and interesting records, but hardly very strong as regards to general appeal.

L.J.D., Mt. Gambier.—"Water-logged" is the best of your trio both as regards subject matter and print quality. However, we would rather see this subject handled under normal landscape conditions rather

than during a flood, as the latter seems to introduce an additional and not altogether necessary element. The portrait study is recorded with a pleasing tonal range, but lighting is on the flat side and camera viewpoint unduly low. "Culinary" appears to be one of the old favourites; your version is attractive in its low tones, but we recommend drastic trimming with a view to concentrating interest.

F.E., Narromine.—Congratulations on "Unwilling Customer"—a very satisfactory recording of a difficult subject. We also like "Builder," mainly through its attractive print quality; considered as an arrangement, the man is very central and the pose rather static, while too much of the stack appears to have been included. For your album take substantial trims from right and foot. "Clancy's Outfit" is amusing, but would have been better if photographed along documentary lines at close quarters so that we could all see just what his curious possessions consisted of.

A.L.G., Geelong.—Both prints HC for meritorious results. "The Waterhole" is the stronger piece of work, but the treatment appears to be much too contrasty. We suggest that this be tried again giving longer exposure and reduced development. "Trysting Place" is a successful picture with the tree filling the picture space in a decorative manner.

G.W.G., Northbridge.—HC for both entries. "Fisher-man's Idyll" is perhaps the better, though exposure has been unduly shortened. For your portfolio try and tone down the numerous scattered highlights in the upper third. "Shade and Light" seems to need the inclusion of some accent to hold our attention; as it is, the eye goes straight to the end of the sawn log. For your album tone down this eye-catcher and bring up the path as a centre of interest.

J.G., North Brighton.—Of the two baby pictures, the better is the laughing one, as this has good animation supported by lively lighting. Would be improved by trims from left and foreground with a view to concentrating interest. Of the two pattern and texture subjects, "Wood Texture" is the better, and we suggest that you select a square section from the centre as we feel that this shape is the best for patterns and textures. The ears of wheat could also be trimmed to similar proportions but, as a subject, some accent or individual variation is necessary to hold our interest. "Untouched by Man" is certainly a weird effect—seems to need dramatising by low lighting against a dark sky. "Hobart Waterfront" is of souvenir interest only.

A.G.G., East Coburg.—Congratulations on "Quiz Kids"—a masterpiece of technical handling and presentation.

J.M.H., Hobart.—The bushfire pictures were HC for quite exciting "futuristic" impressions, partly due to what is apparently some form of double exposure. We suggest that you make whole plate enlargements and tidy them up by means of pencil work. Afterwards make new copy negatives. "Beach Girl" HC for a good technical result—of newspaper interest only.

G.E.H., Fitzroy.—We could not resist "Sunlit Cables" in view of its magnificent technique. Considered as a composition we cannot help feeling that there is too great a difference in feeling between the supporting cable and the bridge structure itself. Remaining entries HC for technique and overall handling, but none was quite strong enough in general appeal to reach the prizewinners. "What, No Water?" is the best, but we recommend a substantial trim from the foot and to a lesser degree from the sides with a view to concentrating interest. "Final Burst" is well recorded, mainly of local interest. "Artist and Model" was reviewed on a previous occasion.

H.L.H., Bankstown.—Welcome to the contest. Very fair technique and print quality are demonstrated in your initial entries. Considered as arrangements, these are mainly in the nature of outing souvenirs rather than as examples of your personal outlook in photography. We recommend you to study the best available examples of pictorial work with a view to developing a seeing eye.

B.J., Wollongong.—Congratulations on prizewinning picture of bird feeding young—an excellent piece of work.

W.A.J., Canberra.—HC for the winter study of Parliament House—this appears to be a good technical result, but pictorially rather general. It would perhaps have been better to make more of a feature of the textured snow-covered foreground rather than include so much white sky.

L.T.L., Warwick.—Congratulations on your astronomical photography which appears to have been most successful under the circumstances.

J.W.L., Port Kembla.—Satisfactory technique is exhibited in your yachting picture; as a subject it is mainly of newspaper interest, with the background rather dominating. Check the illumination in your enlarger, as this print is light down the left side and dark down the right.

M.N.M., New Town.—"Sunlight After Rain"—a generally pleasing effect in atmospheric vein. Considered as a composition, the trees are rather straggly and centrally placed in the frame. Trims from left and top would probably assist in concentrating interest.

L.R.M., Goulburn.—HC for your church interior, though this shows signs of under-exposure. The whole subject of church photography is an extensive one in which a good deal of planning is desirable if the best results are to be obtained. The diorama close-up does not appear to be very sharp and, in any case, a darker print was advisable.

D.M., Morningside.—All three entries HC on general grounds, none being quite strong enough as regards subject matter to reach the prize list. "Frangipanni" is the best, but we consider the composition would be improved by taking a $1\frac{1}{4}$ " trim from the left and by making that side the top, as this would then develop something of a diagonal theme. "Still Life" is on the heavy side, and there appears to be no reason for complicating the arrangement with so many accessories. "Margaret" is good technically but handled along conventional lines, and your little sitter seems to be rather strained in her pose.

W.H.M., Merewether West.—Thanks for "The Font," which appears to have "chalked up" yet another award to its merit.

F.N., Canterbury.—Of your current entries we prefer "At the Lake," though we have a feeling that this might have been better handled at closer quarters. The Corrunna Lake scene also HC for attractive atmosphere and pleasing technique. "Sea Monster" is certainly quaint though, considered as a composition, we would prefer a square format, trimming about $1\frac{1}{4}$ " from the top and $2\frac{1}{4}$ " from the right.

R.H.N., Balgowlah.—Under the circumstances you made the best of the material offered; as a subject, however, it is mainly of snapshot interest.

S.C.P., Abbotsford.—Your set subject entry awarded HC for general topical interest.

M.P., Kandos.—We just could not resist that look on the bullock's face—it was too good to be true!

D.A.R., Coonabarabran.—Current entries HC for attractive technique and tonal range throughout. "Curves" is the better, but we would recommend some control action with a view to darkening the highlight area in the bottom left-hand corner which, at present, tends to attract too much attention. "Holiday Fun" seems rather distant—gives the impression that one would rather be much closer to the action. Trims from top and left would assist in concentrating interest.

R.R., Moonee Ponds.—HC for the "Old Moorings," a generally pleasing arrangement, the weakness being the light-toned background clashing with the light tone of the pile. Under the circumstances, it might be better to provide a greater depth of tone for the mooring post and the diagonal edge of the wharf; this procedure would give a greater feeling of mass generally to the structure.

A.R.R., Tongala.—"Tragic Happening" is right! Good technically, but as a subject only of local news interest.

A.H.R., Bondi.—Of your two we prefer "Bush Pathway." This appeals by its good tonal rendering but we are not altogether happy about the composition, as the path appears and disappears so suddenly. "Watching the Fish" is rather slight—needs some additional interest to hold our attention.

D.R., Casino.—Welcome to the contest. Your river scene picture appears to be under-developed, the result being very flat and grey; it should be possible to obtain a very much better result from this negative. Considered as a subject, it is of the "pretty" type of scene which is seldom a success when reduced to the black-and-white of the photograph. For successful photography, a bolder type of subject is generally necessary—as you will observe from the portfolio reproductions.

A.C.R., Canberra.—Quite apart from the arresting blue tone, "Herringbone" attracted by reason of its interesting textures.

H.R.D.S., Sydney.—"Eventide" (HC) shows pleasing tonal quality but, considered as a subject, the interest is rather scattered and hardly succeeds in holding our attention.

W.F.S., Ivanhoe.—Interesting news picture but hardly one of general appeal.

M.J.W., Ashfield.—"Unloading Coal" attracted by its pleasing print quality and general lively action throughout, but it remains a difficulty to achieve anything approaching a composition with so many varied lines and masses.

R.K.W., Kingsford.—Interesting record of a novel stalactite formation; as a composition would be considerably improved by darkening the highlight bright triangle at the top margin, which at present claims far too much attention.

R.W., Queenscliff.—Very fair technique is shown in your current entries, but as subjects rather general in type. The better is "Fining Up," which we consider would be improved by a $2\frac{1}{4}$ " trim from the left, as the circular clouds are rather overpowering and the surf shed very central. "Framed in Oak" is more in colour vein; for your album take a trim from the right and darken considerably the mass of light grass foreground—the latter seldom forms a satisfactory foreground for a landscape study.

Editorial Notes

PRIZE LIST FOR MAY

SET SUBJECT—CLASS A

- Second † "Show Day," R. Parsons.
 Third "Little Stranger," A. F. D'Ombrian.
 (Equal) "After the Flood," F. E. Bennett.
 † "Port Pirie," C. S. Christian.
 Highly Commended: A. Ash (2), C. S. Christian (2), K. B. Dinnerville (2), W. A. Jessop, S. C. Piper.

SET SUBJECT—CLASS B

- First † "Maiden Voyage Completed,"
 (Equal) H. R. D. Stewart.
 † "Eclipse" Comet (Dec. 1948), L. T. Lloyd.
 Second † "Journey's End," R. W. Baker.*
 (Equal) "Riding For a Fall," M. Potter.
 Third "Unloading Coal from Newcastle,"
 (Equal) M. J. Wright.
 "Foster Mother," R. Badgery.
 "Climbing The Ice," A. C. Redpath.
 "Unwilling Customers," F. Elrington.
 Highly Commended: J. F. Audsley (3), V. N. Brain*,
 R. Badgery (2), B. L. Cole, F. Elrington, G. E.
 Him (2), J. M. Hannon (3), R. H. Nicholas,
 H. R. D. Stewart.

CLASS A—OPEN

- First "Quiz Kids," A. G. Gray.
 Second "The Font," W. H. McClung.
 (Equal) "Sunshine and Shadow," S. C. Piper.
 Third "Wider, Please," B. Jessop.
 (Equal) "Monday," F. E. Bennett.
 "Old Man Ti-Tree," C. S. Christian.
 Highly Commended: A. Ash, J. F. Abson, H.
 Catchlove, A. L. Gooch (2), D. McDermant (3),
 F. Newman (2), A. H. Russell.

CLASS B—OPEN

- Second "Water Baby," A. J. Anderson.
 (Equal) "Launch Hour," M. Potter.
 "Sunlit Cables," G. E. Him.
 Third "Gateway," H. R. D. Stewart.
 (Equal) "Herringbone," A. C. Redpath.
 "Sun-Kissed," F. Elrington.
 Highly Commended: J. F. Audsley (2), A. J. Anderson
 (3), C. Badgery (2), R. Badgery, Ian Cox*, P.
 Granswick* (3), L. J. Dundon (2), E. Deutsch* (3),
 G. W. Gardner (2), G. E. Him, F. Elrington, L. R.
 Maher, M. N. Maddock, R. Ritter, D. A. Read
 (2), H. R. D. Stewart.

† Indicates reproduction in this issue.

* Indicates new competitor.

A WELCOME TO TEN NEW COMPETITORS

Our usual hearty welcome is extended to ten new competitors whose initials are as follows: W.R.A. Millwood Estate, R.W.B. Kirribilli, V.N.B. Coonsbarabran, D.F.G. Franklin, I.C.C. Five Docks, P.R.C. Hobart, E.D. Camberwell, R.J.D. Broome, H.L.H. Bankstown, D.R. Casino. The group was successful in gaining one Second (Equal) award R. W. Baker's "Journey's End", as well as a number of highly commendeds.

CORRECTION

We tender a sincere apology to H. R. D. Stewart, whose prizewinning print, reproduced on page 239 of our April issue, was wrongly attributed to another competitor.

CAPTIONS AND TECHNICAL DATA

Cover Illustration

Arnhem Land Sunset, Wm. Brindle.—Contributed—see article.

Page 277:

Marauders, J. Hoey.—Second (Equal), Class A, Set Subject for November, 1948. Exp. $\frac{1}{2}$ sec., f/11, Super-XX, Reflex.

News and Record—Pages 295-307:

The Lighter, O. E. Worth.—Third (Equal), Class B, Open for March, 1949. Exp. 1/20 sec., f/8, Super-Panchro Press, Ensign Reflex, Photo-Floods.

Let We Forget, H.R.D. Stewart.—Highly Commended in the Class B, Set Subject for May, Exp. 1/50 sec., f/8, Super-XX, Graflex, G. Filter.

Show Day, R. Parsons.—Second, Class A, Set Subject for May. Exp. 1/50 sec., f/4.5, Super-XX, Reflex.

Port Pirie, C. S. Christian.—Third (Equal), Class A, Set Subject for May. Exp. 1/300 sec., f/5.6, Super-XX, Reflex, K2 Filter.

Eclipse Comet (Dec. 1948), L. T. Lloyd.—First (Equal), Class B, Set Subject for May. Exp. 15 mins., f/3.5, Kodak Vollaenda 48, Negative intensified with In-6, Super-XX.

7th NEW ZEALAND INTERNATIONAL SALON OF PHOTOGRAPHY

Entries close: 18th September, 1950.

Entry Fee: Five shillings or one dollar.

Limit: Four prints and four slides.

On Exhibition: Art Gallery, Christchurch, October 21st to November 15th, and throughout New Zealand.

Information from R. J. Blackburn, P.O. Box 880, Christchurch, New Zealand.

The Peony, M. Potter.—First (Equal), Class B, Open for December, 1949. Exp. 1/25 sec., f/16, Super-XX, Ensign Auto-Range.

Nature's Sewing, F. P. Hion.—Third (Equal), Class A, Set Subject for August, 1949. Exp. 1/10 sec., f/32, Super-XX, Quarter-plate Camera.

Misty Morn, A. H. Russell.—Second (Equal), Class B, Open for June, 1948. Exp. 1/25 sec., f/11, Super-XX, Reflex.

Conundrum, C. S. Christian.—Highly Commended in Class A, Set Subject for May, Exp. 1/25 sec., f/8, Super-XX, Reflex, K2 Filter.

Unloading, K. J. Mierendorff.—Second (Equal), Class A, Open for February. Exp. 1/50 sec., f/11, Super-XX, Reflex.

Shipside Ballet, R. V. Judd.—Third (Equal), Class A, Open for May, 1949. Exp. 1/50 sec., f/5.6, Super-XX, Reflex.

Maiden Voyage Completed, H. R. D. Stewart.—First (Equal), Class B, Set Subject for May. Exp. 1/90 sec., f/8, Super-XX, Quarter-plate Graflex, G. Filter.

Journey's End, R. W. Baker.—Second (Equal), Class B, Set Subject for May. Exp. 1/50 sec., f/11, Super-XX, Quarter-plate Reflex.

The Photographic Societies

THE CAMERA CLUB OF SYDNEY

(Incorporating the Miniature Camera Group)

On March 15th the "Open" competition was judged by three members selected from the committee. The awards were as follows:

"A" Grade—1, K. J. Mierendorff; 2, C. Jackson; 3, K. D. Hastings; HC, C. Jackson. "B" Grade—1, M. Wright; 2, J. Carr; 3, H. Cooper; HC, G. H. Mitchell.

As Mr. Mallard was unable to attend to deliver his lecture on "Pictorial Rendition," the Secretary, Mr. K. D. Hastings, gave a demonstration on "Print Finishing and Presentation," a feature which had been set down for a later date.

He commenced the demonstration by locally reducing (with Farmer's Reducer) certain parts of a print and removing black spots. Then followed a print-finishing sequence employing dyes, oil colours and oil reinforcement.

Mr. A. W. Gale, A.R.P.S., on April 5th gave a demonstration on "Enlarging Technique." This proved to be very interesting, as Mr. Gale had gone to some trouble to transfer all his equipment, paper and negatives to the club rooms. He set out to make a series of good prints from thin, normal, dense and extra dense negatives by using the right grades of enlarging paper, varying the developing technique, and using a high-powered lamp when enlarging the dense negatives. To see this well-known photographer at work in his "darkroom," with his individual style in handling all operations, was enlightening to advanced as well as younger members.

The President, Mr. W. Cliff Noble, thanked Mr. Gale on behalf of members for a very interesting evening. While the demonstration was being carried out, the walls of the clubroom were lined with a very interesting series of pictures—part of a portfolio of prints from the Melbourne Camera Club. After Mr. Gale had concluded, the pictures were examined by members, and much favourable comment was passed on the fine quality of the work. P.J.P.

CLYDE WAGON WORKS (N.S.W. GOVT. RAILWAYS) PHOTOGRAPHIC GROUP

This new and enthusiastic group is now well and truly established and making good progress.

Recent lectures to members have covered such subjects as "Taking the Photograph" and "How to Use the F Numbers."

A recent outing of members to Richmond provided an exceedingly enjoyable day—even the weather seemed to co-operate in the venture. Flood waters were much in evidence and added a distinctive touch to landscape work.

A new camera and a new member gave rise to many impromptu lectures on the road, whilst some members are still seeking the secret of the "seeing-eye."

BALLARAT CAMERA CLUB

The monthly meeting was held at the Youth Centre, where a welcome was extended to a new member and two visitors.

The set subject for the month was "Against the Light," won by Mrs. W. A. Strange. Mr. J. Malone won the Open.

On the informal night members paid a visit to the television show, and much appreciated the photographic equipment.

On Saturday night a party of members made a trip to Ararat to view the invitation exhibition of photographs arranged by the C.E.B.S. The display of 500 prints was opened earlier in the week by the Bishop of Ballarat, Dr. W. H. Johnson. Ballarat had 20 prints from nine members on display, and the "Open Door," by Mr. M. Beames, drew much favourable comment. I.M.R.

SUNRAYSIA CAMERA CLUB

Recent activities of the Club have included a portrait night by the members, and a lecture-demonstration on lighting by Mr. Frank Zaetta. His remarks were most enlightening.

During the Christmas break, some of the members were very fortunate in visiting our old friend Ed. Taylor, now of Geelong. A very pleasant day was spent. We hope to see Ed's name in the A.P.-R. again very soon.

We also had a visit from I. Caldwell, of Hamilton. He has covered quite a lot of country since acquiring his new car, and he should have some very good shots for competition purposes.

We are planning to arrange an exchange of prints with the Sydney Y.M.C.A. Camera Circle and, if successful, should be a forerunner to many more.

Congratulations to G. Mansell on being promoted to A Grade.

We lost two members at the beginning of the year—Alan Stowe to Bathurst, and Ted Domeyer to Melbourne.

Now the tourist season is coming on us again—visitors to the district note that we meet 1st Sunday in the month at the Ozone Theatre at 10 a.m., and the 3rd Thursday at St. Andrew's Hall, Deakin Avenue, at 8 p.m. R.J.P.

ADELAIDE CAMERA CLUB

This month we were very fortunate in having Mr. E. Robertson, A.R.P.S. (of Kodak Ltd.) to be the lecturer. His subject was the oil reinforcement process.

Mr. Robertson commenced by showing how a badly marked print could be spotted with water-colours to eliminate all surface defects. He particularly stressed that all after-work should be done by natural daylight, as artificial light tends to make matching difficult.

The print was then covered with a layer of oil medium, and the lamp-black oil colour applied with a soft cloth to those parts which needed darkening. The improvement to the print was remarkable, yet the oil was quite invisible. The working-up seemed to require so little effort and still be so effective that we should be seeing a great many improvements in the competition prints. Mr. Robertson concluded the demonstration by showing his method of mounting prints.

The beach outing held during March was not as successful as our previous one, as strong winds tended to make photography difficult.

The special competition for the Fisher Memorial Trophy for Landscape was won by Mr. E. Robertson, A.R.P.S., with "Pastorale."

Merit Certificates were awarded to: "A" Grade—"Ballet Pastorale," E. G. Dixon; "Windy Ridge," F. J. Evans. "B" Grade—"What's Beyond?" Miss Craven; "Nonchalance," J. Wood. C.G.W.

WAIKATO PHOTOGRAPHIC SOCIETY (Hamilton, N.Z.)

At the Annual General Meeting held on March 14th, 1950, the election of officers resulted as follows: *Patron*, A. E. Manning (re-elected); *President*, T. R. Paterson (re-elected); *Vice-President*, A. Rice; *Secretary-Treasurer*, R. W. Cooper (re-elected).

That the year constituted a record for the Society was evident from the reports presented by the President, Secretary, Salon Director, and Print Steward. Membership was steadily increasing, the average attendance was high, and a great spirit of keenness and friendship was noticeable.

Lectures and demonstrations by very capable instructors were naturally a feature of the past year's programme, and it was hoped to widen considerably the scope of these with the completion, in the very near future, of the club darkroom. Practical nights, when members brought their cameras and photographed set subjects, were very popular, and members also enjoyed a visit to the Times Photo Engravers, where they saw the operations involved in photo reproduction for the press. Members of the club interested in movies entertained occasionally with 8mm. and 16mm. films.

The 298 prints entered for club competitions made an increased figure over any previous year, and although it was a pity all were not submitted for the Annual Exhibition, the 170 prints on the walls on that occasion made a great showing. The judges, Messrs. H. A. Larsen and H. S. James, commended entrants on the consistently good technical quality shown throughout.

Results of the year's competitions were: *Lorimer Cup for Senior Aggregate Points*, A. Rice; *Larsen Cup for Junior Aggregate Points*, T. S. Stokes; *Hunt Cup for Senior Champion Print*, T. B. Ambrose; *Moran Cup for Junior Champion Print*, A. G. Jones; *Judges' Awards for Special Merit*, V. P. O'Kane, A. L. Fow; *Smith and James Trophy for Most Original Print*, Irene A. Cooper; *Judges' Awards for Special Merit*, H. Wiles, F. Morriss.

A section of the Society keenly interested in colour was responsible for some very fine work in this field during the year. The Gaylard Colour Cup for Aggregate Points was gained by T. R. Paterson, while the Cooper Colour Cup for Champion Slide went to H. S. James.

In the Interclub Competitions, the Society gained the honour of winning the Wiltshire Memorial Cup for Colour, one of our workers, H. A. Larsen, producing the Champion Slide for New Zealand, and another, H. S. James, the runner-up. Fourth place in the Bledisloe Cup Competition (monochrome) was a happy result. Many members were well represented in over-

seas salons with both monochrome and colour entries.

Several club picnics were greatly enjoyed during the summer, A. L. Fow being the recipient of a special award given for the best picture made on one of those outings. Another source of enjoyment was the club bulletin, *Snapshots*; at the meeting members showed their appreciation of the work of its editress, Irene A. Cooper, by acclamation.

The 6th New Zealand International Salon, again conducted by this Society in 1949, was in every way a success. Leading exhibitors from all over the world submitted works in monochrome and colour, thus enabling the judges to demand a very high standard of acceptance. Letters from photographic societies throughout this country were received by the Salon Director, remarking on what inspiration the Salon had proved to their members, and its value to the Art of Photography in New Zealand. R.W.C.

WESTERN AUSTRALIAN CAMERA CLUB (Inc.)

The monthly meeting was held on Thursday, 9th March, 1950, at The Modern Women's Club, St. George's Terrace, Perth.

The set subject for the evening—"Seascape or Marine"—attracted a large number of entries, as the board was well filled with prints, most of which were of a very high standard.

Points were awarded as follows: 1, Mr. G. A. Parker; 2, Mr. N. B. Snell; 3, Mr. Palmer.

Dr. Fairbridge, A.R.P.S., was the speaker for the evening, and his talk, which was divided into three parts, commenced on the relation of art to photography. He considered that, judging from the prints exhibited, most of the members showed excellent technique, but in many cases lacked artistic ability. He also said that anyone interested in photography could make themselves useful to the community, and, although some may be using it for financial gain, anyone joining a club must like photography for more than its technique.

The next part of his talk dealt with elementary composition and explained how pictures should be balanced. Most of the photographers in the early days, the doctor said, were either great artists or painters and, therefore, knew the basis of composition before they commenced making photographs.

During the evening the speaker showed a number of his coloured slides, and also some of his exhibition prints.

Throughout the talk, Dr. Fairbridge emphasised that, in order to be successful in photography, an appreciation of art is necessary. A.M.P.



WAIKATO PHOTOGRAPHIC SOCIETY TROPHY WINNERS

(Back Row): A. G. Jones, A. Rice, H. A. Larsen (holding the Wiltshire Memorial Cup), T. S. Stokes, H. S. James.
(Front Row): T. B. Ambrose, Irene A. Cooper, T. R. Paterson (President).



Y.M.C.A. CAMERA CIRCLE, SYDNEY

On March 17th, well over 200 photographic enthusiasts packed the Sixth Annual Exhibition of the Sydney Y.M.C.A. Camera Circle.

The occasion brought together many members and representatives of Sydney's photographic associations and commercial houses.

The exhibition of some seventy prints was judged by Messrs. A. W. Gale, A.R.P.S., Henri Mallard and W. Clifford Noble, who awarded first prize to Mr. C. Jackson for his landscape, "Brewing Rage." For this he received the coveted "Pho'tos" award. This award, the only one of its kind in Australia, is a bronze statuette depicting a photographer in action.

The many awards at the exhibition were presented by Mr. Keast Burke, editor of the *A.P.-R.*

A further feature of the evening was a showing of the best colour slides made by members during the last year.

For the event, the Circle produced an attractive souvenir programme which included reproductions of the winners of previous years' exhibitions.

The prints from the exhibition have since been on display at the Kodak Galleries in Sydney. A portfolio from the show is reproduced in the current issue of the *A.P.-R.* E.M.H.

PICTORIAL PHOTOGRAPHIC CLUB (Preston, Victoria)

A very successful "Gadgets" night was held on 13th March, when members produced and explained a number of ingenious gadgets, both simple and complex.

Mr. Geoff. Ford's portable multi-flash outfit was an eye-opener in showing how a very efficient piece of apparatus could be constructed at about half the price of a commercially built outfit.

One member produced a blue-print of an apparatus in the Heath Robinson tradition, utilising wash-troughs, roller blinds, bricks, etc., which completely washed and hung a film to dry while the photographer went off to bed.

Mr. John Bilney, at the meeting on 27th March, stressed the importance of good presentation of the print in demonstrating a very efficient method of mounting an exhibition print in a bevelled cut-out

mount. Bevels are notoriously difficult to cut, but Mr. Bilney showed a simple device to aid in the cutting of perfect bevels.

The club has a very attractive programme in view for the remainder of the year. Particulars may be had from the Hon. Secretary, Mr. R. Gray, 18 York Street, West Preston. E.H.B.

MARYBOROUGH CAMERA CLUB

During March, a meeting was held in Maryborough by enthusiastic photographers to consider the formation of a camera club in the district. As a result of the meeting, a motion was carried and the Maryborough Camera Club came into being.

Meetings will be held in the Adult Education Hall on the first Monday of each month.

The following officers were elected: *President*, Mr. B. H. Austin; *Vice-Presidents*, Messrs. D. Cunningham and B. H. Crew; *Secretary-Treasurer*, Miss S. Campbell.

It is intended in the future to have addresses and demonstrations by the more experienced members, and at least two field days a year. J.S.M.

FIJI ARTS CLUB—PHOTOGRAPHIC SECTION

On February 17th, the P.S.A. collection of 35mm. Colour Slides was shown to a very interested audience.

An outing was held on February 26th when, under dull conditions, 15 members went along the Walu Bay waterfront and By-Pass Road in search of pictorial subjects.

A general meeting was held on March 6th. On that occasion, Mr. Cheng was elected Chairman in place of Mr. Foy, who has been elected Treasurer of the Executive Committee of the Fiji Arts Club. Miss V. Lane was elected Secretary. Then followed a display and criticism of prints submitted as a result of the outing.

The Committee has applied to the Central Executive for a grant of photographic equipment to the value of £75, with a view to equipping a darkroom.

An all-day outing to Tanova Beach was held on March 19th. Twenty-six members and friends made the trip in a bus which was hired for the day. Landscape and seascape pictures, and scenes of native village life, were photographed at the Fijian village of Wainiyabia. Following a picnic lunch on the beach, Mr. Foy gave a short talk entitled "Outdoor Portraiture."

At the meeting on March 28th, the Tanova Beach outing competition was judged. The results were: "Advanced," Mr. Cheng; "Beginners," Miss V. Lane. Later, a syllabus was presented for meetings and activities covering the period to the end of July. V.K.L.

41st

LONDON SALON OF PHOTOGRAPHY

A few advance entry forms have been received showing that the Salon is to be conducted along its regular lines—an entry fee of 5/- (sterling) to cover any number of entries, to be sent by packet or parcel post.

Entries close on August 9th. Address: The London Salon of Photography, 26-27 Conduit Street, New Bond Street, London, W.1. The actual showing will be from 16th September to 14th October inclusive.

NEWCASTLE PHOTOGRAPHIC SOCIETY

Editorial Visit

Early February saw two special functions arranged by the local Kodak Branch in association with the Society. These were planned to take advantage of the visit of the Editor and Mr. Colin Williams (of The Kodak Technical Advisory Service) to Newcastle and Maitland.

For February 12, a field outing had been planned by Mr. W. H. McClung, Society President. This was of an exploratory nature, embracing Raymond Terrace and along the left bank of the river to Clarence Town; then by a cross-country route to Patterson and finishing with a hurried look at the flourishing town of Dungog.

As most club members are only too well aware, the mere preliminary announcement of a photographic field day is sufficient to produce rain and heavy, lowering clouds—and the current occasion proved to be no exception to the general rule. The dull lighting considerably reduced the number of picture possibilities but, nevertheless, exposures in plenty were made by some half-dozen car loads of local enthusiasts.

Perhaps the highlight of the occasion occurred about half-way between Clarence Town and Patterson when "seeing-eyes" being transported by the leading car perceived, about two or three hundred yards away, one of those old structures so beloved of the pictorialist—the weather-beaten slab hut with shingle roof. On closer acquaintance it proved to be every bit as promising as it appeared in the distance, and, what is more, it possessed an inhabitant!—an old-timer of just the right type to provide the necessary harmonious element of human interest. As the hours were moving on, flash



bulbs had to be summoned to the rescue, and these did valiant service. The perfect finishing touch was supplied by the model just as we were leaving; he announced that this was by no means the first occasion that he and his domicile had received the attentions of a photographer; the previous occasion was a year or so previously when the driver of a petrol truck had been busy with his camera. Needless to say, no prize was offered for guessing the name* of the truck driver!

(Subsequently, an outing competition was scheduled and the awards allotted by guest judge, Mr. Cliff Noble. Outstanding prints are reproduced in this issue.)

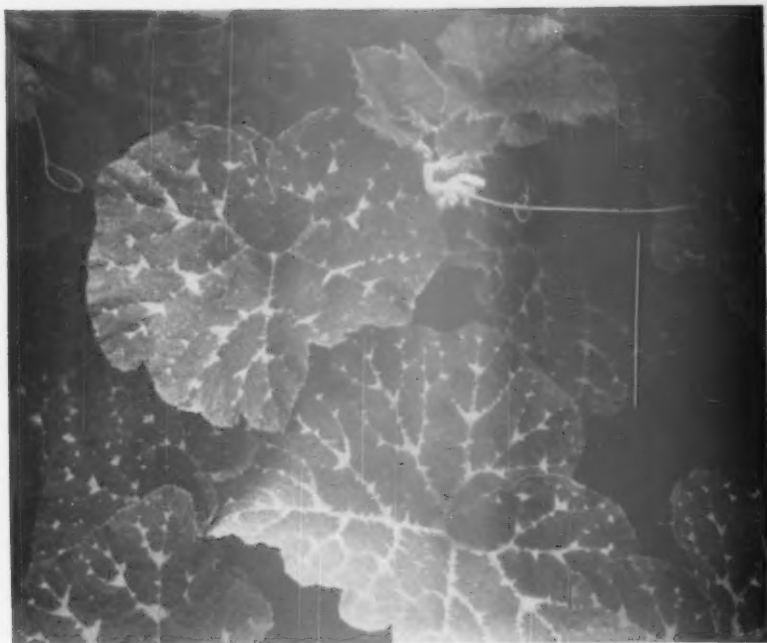
The following evening saw all gathered together again in Winn's Shortland Hall. By way of introduction, the visitors stated that only too often had they delivered formal photographic talks from the platform, and that it was quite time their contributions took a less conventional turn. The revised presentation proved to have been inspired by the modern radio technique, whereby two or more principals engage in an animated series of cross-questionings with a view to bringing out various salient points. That this new method of imparting photographic ideas and information appealed to the audience was evidenced by the exceedingly late hour to which the meeting

continued. The subjects covered ranged from synchro-flash to Flexichrome, and from Daguerre to the use of figures in architecture. Proceedings were given a lively touch from the start when the Editor asked C.W. if he had really heard aright when the latter stated that "it was high time that we heard no more of amateur photography." The first shock over, a full explanation followed. It appeared that it was C.W.'s considered opinion that it was time that the expression "amateur," with its connotation of the *dilettante* and his superficiality, be dropped in favour of another title such as "The Non-Professional Photographer." After all, there were many non-professional workers who had put just as much—or perhaps considerably more study and practice into their photography than had their professional brothers.

P.C.

*O. A. Sims (New Lambton).





W. H. McClung
PUMPKIN PATTERN
(First, "A" Grade)

NEWCASTLE PHOTOGRAPHIC SOCIETY

OUTING TO CLARENCE TOWN
AND DUNDOG

GUEST JUDGE: CLIFF NOBLE



A. T. Ullman
ROADSIDE POOL
(Third, "A" Grade)



Colin Williams
IMPRESSION
(Visitor)



J. Ralston
OLD TIMER
 (First, "B" Grade)



R. Manuel
TEA-TIME
 (Second, "A" Grade)

The 'Last Page'

A loan collection of radiographs, contributed by leading radiologists in Sydney, Melbourne and Adelaide, has been forwarded to London for exhibition at the forthcoming International Radiological Conference.

* * *

Australia made an excellent showing at the First Niharika International Salon of Pictorial Photographic Art (Ahmedabad, India).

From The A.P.-R. Group entry, acceptances were gained by the following: J. P. Carney ("Fascination"), C. S. Christian ("Lazy Days"), G. S. Harrison ("Fugu," "Spring and Autumn"), Molly Lyons ("Kiama Lighthouse and Blowhole"), G. Grant-Thompson ("Koala Trio," "Water-baby"), and Mavis Wheatstone ("Darkroom Devils").

The following exhibitors sent prints direct, the results being as follows: E. Robertson ("Kokoda Trail," "Savonarola," "St. Andreu"), Stuart Gore ("Bush Fire," "Lolita"), Ivan Yakovenko ("Scornful," "Tearful," "Wondering Minstrel"), and Miss Jan Kennedy ("Diane," "Disillusion," "Gold Turban"). Miss Jan Kennedy also gained a Certificate of Merit for "Gold Turban."

* * *

Plans for the inter-club contest between the Photographic Society of N.S.W. and the Camera Club of Sydney have advanced a stage further; the event is now scheduled for August, and is to be judged by a jury of three, one representing each society with the third as an "independent."

* * *

K. Carnall and J. H. Bain were worthily represented in *Walkabout* for April.

* * *

The results of the Argonauts Photographic Competition will be announced during the session on May 3rd; subsequently, "Joe" and the Editor will discuss outstanding entries.

* * *

April 4th saw Quentin Burke in Portland, Oregon. After loading wheat at that port and later refuelling at San Pedro, his vessel will proceed via the Panama Canal to Limerick and Cardiff. His permanent address while abroad is c/o Commonwealth Bank of Australia, Strand, London.



Tennessee Eastman's *Tenite II* makes the news, even if belatedly! From a Sydney gossip column, of April 7th:

If you've ever tried to bend a water-pipe to your will this item will appeal to you.

They've invented plastic ones which you can use as a lasso if you want to.

The Water Board is so impressed with them that it has decided to give them a thorough test and meantime to permit plumbers to use them for domestic water services.

The product in question is "Parfey" Plastic Piping, manufactured by the Melbourne firm of that name which has specialised in extruded plastic materials for many years. To quote from *The Australasian Manufacturer* (Oct. 8th, 1949):

"Advantages claimed for the new plastic piping over ordinary metal piping are so many that its use must be considered whenever the merits and qualities of piping installations are being considered. It is made, first of all, from raw material which is more readily available; its cost installed approximates that of metal pipe; it is six times lighter than metal and one man can carry a 300ft. coil with ease; it is quickly bent and joined on the job; it resists deterioration in soils; and pipes a greater quantity of water than its equivalent in galvanised iron. An interesting property of this piping is that it duplicates the resistant characteristics of stainless steel insofar as cold liquids are concerned. Two additional advantages that cannot be overlooked are its transparency and much lower first cost. . . . It will withstand water freezing temperatures, and some idea of the bursting pressure can be gained from the statement that $\frac{3}{4}$ " plastic piping was subjected, at ordinary room temperature, to the inordinate pressure of 1,000 lbs. to the sq. in. and still did not fail. . . ."

* * *

"Regulars" did well at Albany; Molly Lyons gaining the £25 Albury Landscape award and C. S. Christian a similar award for the Open Landscape.

* * *

A. G. Murrell (Culcairn, N.S.W.) writes:

"In a recent issue of a well-known overseas magazine, I saw a 'reflection' photograph which was described as novel.

"I consider it is hardly novel, for I enclose herewith a photograph I made in 1938 using the same method to obtain the reflection. The method used in both instances was to place the camera against the reflecting surface—in my case a shop window—with the axis of the lens parallel to that surface.

"There is nothing artistic about my photograph and technical excellence is conspicuous by its absence (the negative is on the first roll of Panatomic I put through my then new Retina I, and the enlarging was done with a home-made enlarger, using the f/9 lens from an old V.P.K.), but it serves to show that every new idea does not necessarily originate in the U.S."

(For two striking reflection-image pictures, see *Life International* for Feb. 27th, 1950.—Editor.)

Speakers at the Annual Banquet of the Rochester Section of the *Photographic Society of America* at Brook-Lea Country Club, on April 14th, were Alfred Landucci, of Kodak-Pathé, and Edgar Rouse, of Kodak Australasia. E.R. spoke of photography in Australia to-day and of the life and work of Dr. Julian Smith; later he displayed one of the new portfolios which will shortly be distributed throughout the world.

Assisted by a loan collection of exhibits and literature supplied by the *A.P.-R.*, A. F. Gurnett-Smith (Extension Officer, M.I.A. Agricultural Extension Service, C.S.I.R.O., Griffith) recently conducted a lively discussion group session on the various aspects of modern visual educational methods.

The death occurred in Sydney last month of W. J. Dakin, *professor emeritus* of Zoology, The University of Sydney. The professor was a keen sponsor of photography in all his scientific work; our readers will recall the many excellent examples of zoological photography by his assistant A. G. Burns, as displayed at various public exhibitions of Applied Photography and also the two examples reproduced in this magazine (p. 215, May 1938, and p. 22, Jan. 1947).

Many good Mildura friends suffered, for the fourth year in succession, from heavy losses of dried fruit due to wet and humid weather at the very time when the physical requirements of dried fruit processing called for the driest and hottest of conditions.

From subscriber Trevor Watt, Mansfield College, Oxford, England:

"Kodak has long been a name respected for its eminence in the photographic world; if my recent experience with the firm is indicative, it will soon become noted for its beneficence.

"Having ordered and paid for one (1) copy per month of the *A.P.-R.*, this morning I was interested to find myself the recipient of three (3) copies of the February issue.

Regretfully, morality requires the return of two (2) of these copies—pleased though my friends would be to possess copies of your excellent publication. (The last phrase is meant quite seriously, the arrival of the *A.P.-R.* by the morning mail always delays breakfast until a brief survey of its contents has been conducted. And as yet, as an amateur, I have not discovered an equal to it in this blessed land.)

"Should your munificence continue, I may be forced to reconsider the re-direction of the *A.P.-R.*'s for a further arduous 13,000 mile journey and they might be found arriving severally in the Oxford Photographic Society's room, and in a friend's home in New York. Still, I do not think that will be necessary, do you?"

(T.W. is rightfully entitled to his multiple copies; perhaps the duplicate subscriptions were Christmas gifts from good Australian friends—*Editor*.)

Welcome April visitors were the Henshall's from Wangaratta (Vic.).

"To strengthen this consciousness, all means are good, especially the most modern. Man, who gathers many pictures through the years and who may record scenes and voices through motion picture and phonograph, constructs memories of himself that widen his life to a legend, even if he do this only for himself, and it will perish with him. He is comparable to an artist that prepares constant sketches for a work of art that perhaps will never be completed."

Emil Ludwig in "*Of Life and Love*."



Isolated workers in the south and west districts of New South Wales would enjoy meeting Lionel Hart, who regularly tours that part of the State on behalf of one of the theatre film distributing houses. Details of L.H.'s movements would be obtainable from the local picture theatre proprietor or by writing direct to Mr. L. Hart, 499 Kent Street, Sydney, marking the envelope "Please Forward."

Incidentally, this worker thought *A.P.-R.* readers might like to see one of the first photographs of the Henry Lawson memorial in Mudgee. The chimney illustrated above is all that remains of H.L.'s boyhood home. The inscription on the memorial tablet reads as follows:

"Here stood the boyhood home of HENRY LAWSON, writer and poet, born Grenfell 17/6/1867, died Sydney 2/9/1922. This stone was unveiled by his widow, BERTHA LAWSON, 2nd September, 1949. This site was dedicated as a national reserve by the Hon. Clive R. Evatt, K.C., M.L.A."

The Paynters, *pere et fils*, sailed for England on April 13th; the latter is planning to study photography at the famous London Polytechnic.

First Prize award in the Sydney University Photographic Society's 3rd Annual Exhibition went to Dr. L. A. Love (Melbourne), for his print "Life of the Party."

F. G. Robinson (Hobart) writes:

"As a reader of the *A.P.-R.* for many years, I may say that I always look forward to each month's issue and read it with as great an interest as in my early days of photography. Of recent innovations, I like the "Last Page," which gives one an up-to-date picture of present-day happenings and persons eminent in the photographic world. The Southern Tasmanian Photographic Society, of which I have for long been a member, is particularly flourishing these days, with a steadily improved standard of work."

WALTER SELBY (SYD.) WOOD
1872-1950

It is with sincere regret that we record the passing, on April 16th, of one whose name is well and pleasantly known to the majority of our readers, while to those in closer contacts his was an ever-admired personality, his warm-hearted friendship being something to be treasured.

W. S. Wood's love of the artistic went back to his attendance at the famous Slade School in London prior to World War I. Later coming to Australia, he saw service in the 53rd Bn. of the First A.I.F. In 1926 we find him amongst the pioneers of the motor-bus body-building industry, founding an organisation that eventually grew to employ a staff of over one hundred employees.

An early resident in Bankstown (N.S.W.), he took the keenest interest in the progress of the municipality and in all local affairs. He was a foundation member of the local R.S.L. sub-branch, a Worshipful Brother of the Lodge Sir Joseph Banks, and an enthusiastic member of the Rotary Club of Bankstown.

Landscape, old buildings and decorative studies were our friend's chief topics in photography, and many notable examples of his work are to be seen in the pages of the *A.P.-R.*, commencing about seven years ago. One of his last contributions to the encouragement of photographic interest in Australia was the production of a small One-Man-Show; this has been circulating in the Southern States over the last year.

—Keast Burke.

From Harold Cazneau, Hon. F.R.P.S.:

There is one humorous incident associated with the late Sydney Ure Smith that never fails to rouse a smile in my memory. Years ago I had bought a car to make easier my work of "getting places" with the camera. Following on an *Art in Australia* assignment, S.U.S. and myself had returned to the busy streets of Sydney. As Sid got out of the car and stepped on the pavement I started to move off—only to hear Sid call out, "Hey, Caz! here's your door!" I stopped, and there to my surprise was my old friend standing on the pavement with the car's front left door under his arm. A crowd soon gathered as Sid and I looked at each other in helpless amazement. It appears that by some chance action he had unhinged the door just as he opened it. The subject of Caz's car door was long one of Sid's favourite anecdotes.

I feel that I must let you know how much I liked your April issue. I notice that the Melbourne Camera Club is coming to the front—some very interesting work has been selected and published by you in its portfolio. John Bilney's *Landscape* is a very fine thing—a suggestion of a cloud formation would surely have made this a masterpiece.

There is no doubt that to-day there are quite a number of new workers turning out "good stuff"—in fact, there appears to be very many all of about the same standard. It is a contrast—it was just the few who stood out twenty-five or thirty-five years ago.

I was also glad that our old friend J. E. Paton had not been forgotten. Henri Mallard has written a very capable tribute to his memory. Likewise, I was most interested in the publication of extracts concerning his work from the *A.P.-R.*'s of thirty years ago.

It is most evident that your journal is doing excellent work—and I was never one to be silent about photographic achievement!

"Mr. R. (Dick) Hanley, representing the American magazine *Holiday*, is making a tour of Australia. Among other activities, he is illustrating stories for the *Saturday Evening Post*, *Holiday*, *Chicago Tribune*, etc.

"Happy feature of his visit is his re-union with his old friend, Mr. Gordon Short, of the photographic staff of *The Sydney Morning Herald*. In the Pacific war arena, Mr. Hanley was an official combat photographer of the U.S. Army, and Mr. Short was an Australian official war photographer in the Pacific. They were together in three of the principal landings."

(*Newspaper News*, April 1950.)

• • •

On April 27th, the Editor was a guest at Melbourne Camera Club's colour evening. He brought with him the official microfilm of the 14th *Kodak International Salon of Photography*.

• • •

From the *Sunday Telegraph* of March 12th:

Eminent British sculptor Henry Moore said this week in an exclusive interview with the *Sunday Telegraph*'s London representative that Australian aboriginal art is "strongly reminiscent of the work of Picasso and Paul Klee."

Moore went to London's Berkeley Galleries to see Australian artist James Cant's pictures of aboriginal paintings found in Arnhem land.

Said Moore, discussing the lively matchstick figures: "They have a remarkable fairy-story quality, full of invention and tremendous vitality."

"They have much value to to-day's artists as an expression of sincere thoughts and real fears."

"These paintings have something in common with primitive African art, but there's a lot about them that is new."

Cant copied the aboriginal pictures from photographs and descriptions given him by Charles Mountford, who recently discovered the originals in Arnhem Land Plateau.

(An opinion of special interest in view of the article by Wm. Brindle this month.—*Editor*.)



And, talking of Wm. Brindle, let us introduce the man himself—complete with Arnhem Land attire and equipment.

You'll be Sure of Success with a
Six-20 KODAK 'A'
—the Folding Camera Range of Distinction

The Six-20 Kodak "A" is a most versatile and well-equipped camera. Compact when folded . . . snaps open for use in an instant. Easy finger-tip control of "stops," speeds and focusing. Its Anastar lens gives brilliant pictures with crisp, clear definition right to the edges. Eye-level, open-frame type viewfinder is handy for normal snapshots—ideal for action shots. The plunger shutter release helps to overcome camera-shake when exposing. Has built-in contacts to take the Kodak Flashholder (available separately). It takes 8 pictures, size $2\frac{1}{4} \times 3\frac{1}{4}$ ", on Kodak V620 film.



The three models comprising the Kodak "A" range are:

1. (Illustrated): Fitted with f/6.3 Anastar lens and Dakon shutter. Two speeds, 1/50 and 1/25 sec., time and brief-time settings. Focusing from four feet to infinity. Price **£11/4/-**
2. Fitted with f/4.5 Anastar lens and Epsilon shutter with four speeds, 1/150, 1/100, 1/50 and 1/25 sec., and time and brief-time settings. Focusing from $3\frac{1}{4}$ ft. to infinity. Price **£18/8/6**
3. Fitted with f/4.5 Anastar lens and Epsilon shutter with 8 speeds, 1/150, 1/100, 1/50, 1/25, 1/10, 1/5, $\frac{1}{4}$ and 1 sec., and time and brief-time settings. Focusing from $3\frac{1}{4}$ ft. to infinity. Price **£20/10/-**

ASK TO SEE THE KODAK "A" RANGE AT YOUR NEAREST KODAK STORE

From Kodak Dealers Everywhere

SALE OF USED APPARATUS AND LENSES

KODAK STORE, 379 George Street, Sydney

CAMERAS

- 2582—Zeiss Ikonta 521/16 (12 exp. on V120 film), f/4.5 Novar lens, Klio shutter, always-ready case, 3 auxiliary lenses, 3 filters, hood. As new £21
- 2581—Kodak Retina I, f/3.5 Xenar lens, Compur-Rapid shutter, always-ready case. As new £18/10—
- 2577—Six-16 Kodak Senior, f/4.5 Anastigmat lens, Kodamatic shutter, inst. case. As new £16/10—
- 2576—Ensign Auto-Range 220, f/4.5 Ensar lens, Epsilon shutter, inst. As new £25
- 2575—Six-20 Kodak Model B, f/4.5 Anastigmat lens, 4-speed shutter, leather case. Excellent order. Price £12/10—
- 2573—Ensign Commando, f/3.5 Ensar lens, Epsilon shutter, inst. As new £35
- 2572—Welta Perle (16 exp. on V120 film), f/4.5 Trioplan lens, Compur shutter, case. Excellent condition £16/10—
- 2571—3½" x 4½" Graflex Model B, R.B., 6" f/4.5 Ross-Kodak lens, cut film magazine, hood, 2 filters. Very good condition £48/10—
- 2567—Six-20 Kodak Duo, f/4.5 Anastigmat lens, Compur shutter, inst. As new £18/10—
- 2554—4" x 5" Auto Graflex, R.B., long extension, 8½" f/4.5 Ross Xpres lens, plate magazine, 3 plate holders, 2 roll film holders, 2 F.P. adapters, focusing screen, filter, hood, reducing kits, case. Very good order £70
- 2540—35mm. Foca, coupled rangefinder, f/2.8 Oplar lens, 400ft. PX135 film, 7 rolls Kodachrome, 3 rolls FX135, always-ready case. As new £85
- 2584—35mm. Gamma, coupled rangefinder, f/3.5 Victor lens, inst. As new £55/10—

CINE

- 2150—8mm. Admira Cine camera, f/2.8 coated lens, 5 speeds, case. As new £32
- 2147—16mm. Kodascope Model C projector, 100-watt lamp, 400ft. reel, leads. To operate on 32 volts. Excellent order £15
- 2146—16mm. Kodascope Model A projector, 250-watt lamp, reel, leads, case. Very good order £25
- 2140—8mm. Dekko cine camera, f/2.5 lens, Zeiss Ikon phot electric exposure meter, case, 2 rolls Panchromatic film, 1 roll Kodachrome, case. As new £50

LENSES

- 4758—Ross-Zeiss Tessar, 8½", f/4.5, sunk mount, screw-in yellow filter, caps, leather case. Excellent £17/10—
- 4757—Ross-Zeiss Convertible 12" lens £27/10—
- 4756—Cooke Telephoto, 15", f/5.8, flange, caps, case. As new £35
- 4752—Dallmeyer Popular Enlarging, 4", f/4.5. Good order £7/10—

SUNDRIES

- 2450—Johnson Optiscope No. 12 projector, 500-watt lamp, B" lens, case. As new £30
- 2445—Bausch & Lomb lantern slide projector, 7 lenses of various foci, carrier, 3 lamps, screen. Price £15/15—
- 2432—Envoy enlarger (no lens). To take negatives up to 3½" x 2½". Excellent condition. £42/10—

KODAK STORE, 386 George Street, Sydney

CAMERAS

- UA1337—Baldina 35mm. camera, f/2.9 lens, Compur shutter. Good order £16/10—
- UA1445—Ensign Selfix 420, 2½" x 3½", f/4.5 lens, 8-speed shutter, case £16/10—
- UA1500—½-plate T.P. field set with six slides, R.R. lens, tripod, case. Good order £14/10—
- UA1708—Semm-Kim 35mm., f/2.9 lens, case. Good order £15/10—
- UA1747—Brownie Reflex £2/10—
- UA1711—Reflecta Reflex camera, 2½" x 2½", f/4.5 lens Price £11/10—
- UA1754—Retina I 35mm. camera, f/3.5 lens, Walz rangefinder, case. Good order £20
- UA1758—Kodak 35, f/5.6 lens, case £15
- UA1771—Purma Special camera, portrait attachment, filter. Good condition £5/5—
- UA1779—Aligon Reflex, 2½" x 2½", f/4.5 lens, case. Price £10/10—

LENSES

- UA3267—18cm. Schneider Xenar f/4.5 lens. Good condition £16
- UA3279—8" Dallmeyer Pentax f/2.9 lens. Good condition £19/10—
- UA3286—6½" Ross Homocentric f/6.8 lens in shutter. Price £3/15—

SUNDRIES

- UA1545—Simplex Autofocus enlarger, adapted to 35mm. or 2½" x 2½". Good order £62
- UA1586—Modern Photography Encyclopaedia. Vols. 1 and 2. Set £5/5—
- UA3378—Ensign Optiscope for 3½" x 3½" slides, case. Good condition £18/10—

KODAK STORE, 250 Queen Street, Brisbane

- UA8267—Flexaret II, f/4.5 lens. Prontor II shutter and rangefinder. As new £25
- UA8240—Retina I, f/3.5 lens, Compur shutter, always-ready case £20
- UA8223—Photavit 35mm. camera, f/3.5 Xenar lens, cassette loader, and lens hood. As new £19
- UA8211—Univex Mercury 35mm. camera, f/3.5 lens, filter and always-ready case £21/10—
- UA8272—Graflex Model C, revolving back, f/2.5 Cooke lens, cut film magazine, 3 D.D. slides, film pack adapter. As new £59/10—

- SH233—Leica 3B, f/2.5 Hektor lens and always-ready case. Good order .. £54
- SH234—National Graflex, f/3.5 B. & L. Tessar lens. Good order .. £60
- SH210—Retina II 35mm. camera, f/2 Xenon lens, flash attachment, always-ready case £40
- SH205—Ikoflex camera, f/3.5 Tessar lens, Compur-Rapid shutter, always-ready case, flash attachment. Good condition .. £42

KODAK STORE, 37 Rundle Street, Adelaide **CAMERAS**

- UA294 Baldina 35mm., f/2.8 Xenar lens, Compur shutter (1 sec. to 1/300th), parallax correcting viewfinder, body release, black leatherette and chrome finish. As new. Price .. £29/17/6
- UA296—Ensign Auto-Range, f/4.5 Ensar lens, 8-speed Epsilon shutter, coupled rangefinder. Takes 12 or 16 exp. on V120 film. Good order. Price .. £28/10/-
- UA300—Ensign Auto-Range, f/3.5 Ensar lens, 8-speed Epsilon shutter, 1 sec. to 1/150th sec., coupled rangefinder, always-ready case. Good order .. £31
- UA331—Semm-Kim 35mm., f/2.9 Cross lens, 4-speed shutter, always-ready case. Good order. Price .. £16/5/-
- UA345—Pronto folding camera, f/6.3 Trinar lens, 3-speed shutter with delayed action, 8 exp. 2½" x 3½", case. Good order. Price, £9/10/-
- UA362—Super Baldina 35mm., f/2 Schneider Xenon lens, Compur-Rapid shutter, coupled rangefinder, always-ready case. As new £49
- UA364—Rex Aiglon Reflex, f/4.5 coated lens, 4-speed shutter, 12 exp. 2½" x 2½" on V120 film, always-ready case. Perfect order. Price .. £11/12/6
- UA387—Six-20 Kodak "A," f/6.3 Anastar lens, Dakon shutter, 8 exp. 2½" x 3½". Good order. Price .. £9/15/-

- UA388—Agfa folding, f/4.5 Solinar lens, Compur shutter, carrying case, 8 exp. 2½" x 3½" on V120 film. Good order .. £18/10/-
- UA392—Ensign Selfix, f/4.5 Ensar lens, 8-speed Epsilon shutter (1 sec. to 1/150th), 8 exp. 2½" x 3½" or 12 exp. 2½" x 2½" on V120 film. Good order .. £16/5/-
- UA397—Baldina 35mm. camera, f/2.9 Xenar lens, Compur shutter, always-ready case. Good order .. £21
- UA404—Purma Special camera, f/6.3 Beck lens, 16 exp. on V127 film .. £4/10/-
- UA406—Brownie Reflex camera, 12 exp. 1½" x 1½" on V127 film. As new .. £2/10/6
- UA412—Flexaret II Reflex camera, f/4.5 coated lens, 8-speed Prontor shutter with adapter ring, yellow-green filter and always-ready case. Perfect order .. £25/10/-
- UA424—Baby Brownie camera, 8 exp. on V127 film. Price .. 15/-
- UA425—Purma Special camera, f/6.3 Beck lens, with lens hood, K2 filter and carrying case. Good order .. £6
- UA426—Six-16 Box Brownie. Built-in close-up lens. Price .. £2/5/-
- UA433—Six-16 Kodak Senior Folding camera, f/6.3 lens, 3-speed Kodak shutter. Good order. Price .. £7/10/-

CINE

- UA133—16mm. Siemens Sound projector, 5cm. Meyer Gorlitz lens, locally converted, complete with 12" speaker .. £115
- UA336—8mm. Eumig movie camera, f/1.9 Solar lens, built-in exposure meter. In perfect order. Price .. £48/10/-

SUNDRIES

- UA86—Wollensak lens, Verito 11½", diffused focus, f/4, complete in mount. Perfect order £32
- UA405—Watson Victor binoculars X6 with carrying case. Good order .. £25

RETURN OF USED FILM REELS

REQUESTED BY KODAK LTD.

To a large extent the future supply of Kodak Roll Film is dependent upon the number of used reels returned to the manufacturers.

The fact is that Kodak Ltd. is finding it increasingly difficult to obtain the necessary supplies of sheet metal required for manufacture of reels.

Saving of reels is, therefore, urged upon all amateurs handling their own processing and their subsequent return to the nearest Kodak Branch.

A slip containing the name and address of the consignee should be enclosed and postage will be refunded.

An excerpt from the

Kodak Catalogue of

16 mm. SOUND FILMS

(for purchase)

This selection represents part of the very extensive range of 16mm sound films available for purchase from all Kodak branches.

TOPICAL INTEREST FILMS

Miscellaneous

THE ROYAL WEDDING.—Kodachrome colour.

Approx. length: 400ft.
Price: £45 0 0
£40 18 2 (exclusive of Sales Tax)

Exclusive colour version of the Royal State drive on April 26th, 1948, capturing the pageantry and colour of the procession from Buckingham Palace to St. Paul's Cathedral, where the King and Queen and the Royal family attend the 25th Anniversary Thanksgiving Service.

The ceremony at Temple Bar, the Household Cavalry, State Trumpeters, Pikemen, and Yeomen of the Guard are delightful to see in this wonderful colour film.

THE ROYAL WEDDING.—Black-and-white.

Approx. length: 400ft.
Price: £14 8 0
£13 1 10 (exclusive of Sales Tax)

The subject matter is the same as the colour version which is detailed above.

TOPICAL INTEREST FILMS

"PEAK" PRODUCTIONS

Approx. length: 400ft.
Price: £18 3 9
£16 10 8 (exclusive of Sales Tax)

WINTER TOUR.—A journey by motor coach through Surrey, Hampshire, Dorset, and Devon seeking winter sunshine. Christchurch, Bournemouth, Poole Harbour, Lyme Regis, Exeter, Sidmouth, Teignmouth and Torquay are a few of the resorts visited.

STARS ON PARADE.—British and American film stars appear in a mammoth open-air festival and intimate scenes are a feature of this screen's "snapshot" film. World-famous stars include Jack Benny, Sid Field, Martha Raye, Sophie Tucker, John Mills, Patricia Roc, Maxwell Reed, Michael Wilding, Anna Neagle, Margaret Lockwood, Jack La Rue, and a hundred others.

CIRCUS LIFE.—This film shows the spirit of co-operation and team work necessary to move and set-up the circus tents and make ready for the "Big Show." We see elephants, horses and other animals going from the circus site to be loaded onto the train. How the clown puts on his costume and make-up is also shown.

BIG TOP, OLYMPIA.—All the thrills of Bertram Mills Circus at Olympia. See the graceful equestrian displays, the dogs and monkey act, sealions, trapeze artists, the mobile elephant ballet, clowns and all.

"THIS ENGLAND" SERIES: HISTORICAL FILMS

Approx. length: 350ft.

Price: £12 5 0

£11 2 9 (exclusive of Sales Tax)

HENRY VIII [Reel 2].—1531; Queen Katherine; Anne Boleyn; Break with Roman Catholic Church and establishment of new Church of England; Execution of Sir Thomas Moore; Jane Seymour.

EDWARD VI [Reel 4].—1547; Edward only 9 years old; Council of Nobles needed to rule England; Duke of Somerset; Duke of Northumberland.

MARY TUDOR [Reel 5].—1553; Execution of Lady Jane Grey; Mary falls in love with Philip of Spain and later marries him; Execution of Duke of Northumberland.

MARY TUDOR [Reel 6].—1555; A year of stark terror and bitter hatred; Many uprisings; People of England refuse Philip as their King; Philip returns to Spain; Calais lost.

ELIZABETH [Reel 7].—1558; Commencement of reign and first Parliament; Rejection of Philip of Spain as suitor; Mary Queen of Scots returns to her Kingdom from France.

ELIZABETH [Reel 8].—1566; Mary Queen of Scots; Assassination of Rizzio; Death of Darnley.

ELIZABETH [Reel 9].—1567; Mary Queen of Scots marries Earl Bothwell; Abdicates from the Throne of Scotland in favour of her infant son; Asks Elizabeth for sanctuary.

ELIZABETH [Reel 10].—1568; Discovery of Babington Plot; Trial and execution of Mary Queen of Scots.

ELIZABETH [Reel 11].—1580; John Hawkins and Francis Drake; Spanish Armada.

ELIZABETH [Reel 12].—1593; Closing year of reign; Disgrace and execution of Earl of Essex.

"ROMANTIC ENGLAND" SERIES: HISTORICAL FILMS

Approx. length: 400ft.

Price: £12 5 0

£11 2 9 (exclusive of Sales Tax)

REEL 1.—1307, Edward II; Piers Gaveston, King's favourite, later murdered by Earls of Lancaster and Warwick; Queen Isabella falls in love with Roger Mortimer.

REEL 3.—1327, Edward III; The Black Prince; Pilgrimages to Canterbury to tomb of Thos. A'Beckett; Edward III dies, 1377.

REEL 4.—1377, Richard II [a boy of 10 years]; Watt Tyler rebellion; Duke of Lancaster and Duke of Norfolk; Lancaster makes Richard prisoner in Tower, forces him to abdicate and himself assumes the throne.

REEL 5.—1399, Richard II disappears; Lancaster assumes the throne under title of Henry IV; Welsh rebellion; Prince Hal; Plague breaks out.

REEL 7.—1432, Henry VI; Richard, Duke of York, is heir to throne; 1454, Henry becomes insane; Wars of the Roses; Edward IV.

REEL 8.—1461; Edward IV crowned; Wars of the Roses continue; Henry VI prisoner; Edward dies in 1483.

REEL 9.—1483, Edward V [12 years of age]; Richard, Duke of Gloucester as Lord Protector of the Realm; Gloucester crowned Richard III; murder of two Princes in the Tower.

REEL 10.—1483, Richard III; Duke of Buckingham; Battle of Bosworth; Earl of Richmond assumes crown as Henry VII.

REEL 11.—1485, Edward, Earl of Warwick; Lambert Simnel, the imposter, Rebellion, Simnel defeated.

REEL 12.—1492, Henry VII; Again rebellion caused by Perkin Warbeck; Warbeck hanged at Tyburn; Henry VII dies in 1509.

"FAMOUS WOMEN OF THE PAST" SERIES

Approx. length: 400ft.

Price: £12 5 0

£11 2 9 (exclusive of Sales Tax)

JOAN OF ARC.—A most gripping and romantic story of the life of Joan of Arc—Maid of Orleans. Her trials, hardships, successes, and martyrdom are illustrated by a series of famous paintings, with fine commentary.

DELILAH.—The highlights in the life of one of the most scheming "famous women of the past," graphically told in this absorbing film.

QUEEN OF SHEBA.—All the glories of ancient Israel and the story of perhaps the most colourful woman of the world's history are told in this film. The Queen of Sheba's visit to King Solomon is a highlight of this film.

BOADICEA.—The story of Britain's "Warrior Queen," Boadicea, and her fight for liberty against the Romans, is told in this most descriptive film.

CLEOPATRA.—Many of the glories of the past are revealed in this magnificent film of the beautiful and clever Cleopatra, including the meeting of Cleopatra and Julius Caesar.

CLEOPATRA AND ANTONY.—The world's most famous love-story is depicted with all its pathos, intrigue and tragedy in this glorious film of the romance between Antony and the alluring Cleopatra.

SYMPHONIES IN STONE— CATHEDRALS OF ENGLAND

Average length: 400ft.

Price: £14 8 0

£13 1 0 (exclusive of Sales Tax)

CHARTRES CATHEDRAL.—The Cathedral of Chartres stands as a superhuman achievement in art and architecture. Exquisite detail of statuary attests the creations of master craftsmen.

SALISBURY CATHEDRAL.—Commenced in 1220, its style is early English, and its tall slender spire is one of the most graceful in the world. Its fine monuments and the spacious cloisters are amongst the most beautiful ever constructed.

YORK CATHEDRAL.—Size and magnificence are represented by the wonderful 14th Century west front, its solemn and impressive nave, rich and glorious windows, spacious choir gallery and beautiful altar carvings. The weird sculpture are true relics of the past.

ELY CATHEDRAL.—Begun nearly one thousand years ago, the building possesses original features of unique interest. The beautiful Galilee porch and octagonal tower are marvels of architecture. The choir screen and magnificent ceiling paintings repay close inspection. The chapel possesses wonderful carvings and ancient stained glass.

LINCOLN CATHEDRAL.—Lincoln Cathedral stands on a site chosen by the Romans and is one of England's oldest and greatest cathedrals. The great west front has a Norman doorway, while the windows contain glass of colours of an art lost in the 13th Century.

LICHFIELD CATHEDRAL.—This three-spired cathedral is one of the most beautiful in England. The central spire was ruined in the Civil War, but afterwards restored. There are fine windows and the west front features lavish adornment.

WINCHESTER CATHEDRAL.—Of pre-Roman times, the nave is of vast grandeur. The unbroken vaulted roof rests on two rows of clustered pillars. The carvings and tracery are richly beautiful in the soft light which streams through priceless stained glass. The Norman font in black marble and the carving of the altar arrest much attention.

TRAVEL AND SPORTING FILMS (BRITANNIA)

Average length: 800ft.

Price: £24 3 0

£21 19 0 (exclusive of Sales Tax)

SLAVE COAST.—As its name implies, this deals with the early days of slavery, its problems and abolition, and carried through the present day, showing the prosperity, improvement and commercialisation of the territory involved.

ALL STAR BOXING.—The Marquis of Queensberry opens an all-star boxing show at the London Casino, sponsored by Queensberry All-Services Club, and the commentary is given by Gerry Wilmott. English and Empire featherweight and lightweight champions are seen in action. Welterweight George Muir, N.Z. service champion, provides fast action and the main fight is between British Empire and Canadian bantamweight champions.

AUSTRALIAN SUBJECTS

NOR-EASTER

Approx. length: 400ft.

Price: £12 10 9

£11 11 6 (exclusive of Sales Tax)

The background of this film is beautiful Sydney Harbour, and the story follows the work of the crew of an 18-footer sailing boat named "Top Weight." The equipment and sailing of this craft provide thrills and intense interest, as a race is won against considerable odds.

HISTORY ON THE HARBOUR

Approx. length: 400ft.

Price: £13 4 0

£12 0 0 (exclusive of Sales Tax)

Beautiful Sydney Harbour, scene of the first permanent settlement in Australia, is naturally possessed of many historical landmarks. This film indicates these points and tells the story behind them in a truly fascinating manner.

SUNSHINE AND ROMANCE

Approx. length: 400ft.

Price: £12 10 9

£11 11 6 (exclusive of Sales Tax)

Featuring Coralie Kelly and John Temple. The story of a boy and girl courtship in a purely Australian setting with a background of busy city life; Australian bush scenery; Blue Mountains; Sydney Harbour; combined with outdoor activities of youth in sailing, riding, hiking, etc.

BATMAN'S VILLAGE

Approx. length 250ft.

Price £6 6 0

£5 17 11 (exclusive of Sales Tax)

A most interesting black-and-white 16mm. sound film, produced by Mr. J. S. Simmons, providing the story of the historic background of Melbourne and by means of clever photographic technique, graphically portraying the development of this modern and beautiful city. Batman's Village will appeal to the home sound film library owner and educational circles.



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These are but two of the many ways in which photography, through its applications in science, industry, business, government, and in everyday life, benefits every member of the community.

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which preserve the contents of newspapers, books, magazines, etc., on small rolls of film. This reduces storage space tremendously, makes filing much easier, and simplifies greatly the interchange of valuable documents so that more and more people can share in the knowledge of nations.

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